

June 15, 1959

" G O R G O "

Original Story

and

Screenplay

by

Eugene Lourie

and

Daniel Hyatt

KING BROS. PRODUCTIONS, INC.
8383 Sunset Boulevard
Hollywood 46, California

Oldfield 6-3110

" G O R G O "

FADE IN:

1 A SERIES OF SHOTS - THE SEA 1

in its more majestic aspects, with occasional vistas of distant towering shorelines. SUPERIMPOSED TITLE and CREDITS.

FADE OUT:

FADE IN:

2 EXT. OCEAN - DAY 2

The sea is a flat, ominous, oily-calm. The sky is a curiously sinister yellow, with the sun burning redly through it. A flight of birds goes over, flying low and fast and purposefully. Occasional odd, rolling turbulences erupt upon the unnaturally flat surface of the sea.

3 FULL SHOT - SS "TRITON" - SAM, BOSUN, OTHERS 3

Sam is at the rail, looking down anxiously at the water. Slung on deck and lashed down we may see a small but rugged and compact bathysphere. Further forward is a small group of crew members, chief of whom is the BOSUN. They are huddled together, looking at the sea and the sky, gesticulating and muttering among themselves.

4 GROUP SHOT - BOSUN AND CREW 4

as they talk in low voices, looking at the sea and the sky. They SEE:

5 WHAT THEY SEE: 5

The glow of the sun is weaker now. The eruptions disturbing the surface of the sea are more pronounced now, and are accompanied by muffled rumblings, like claps of distant thunder.

6 BACK TO SCENE 6

The Bosun detaches himself from the group and starts aft. (He is Irish - a touch of Brogue).

7 MED. SHOT - SAM 7

Sam glances anxiously at the strange manifestations of sea and sky, as the Bosun comes up.

BOSUN

Sam..

(as Sam looks)

The sea's lookin' terribly
ugly - the men are gettin'
edgy..

SAM

So'm I..

They look down at the water. Air bubbles are coming to the surface near the ship. A companionway leads down to the water.

BOSUN

He's been down a good half hour.

SAM

(grunts)

Him!..He'll stay down 'til his
air runs out if he's latched
onto somethin'..

They look anxiously at the ominous sea and sky.

8 UNDERWATER SHOT - JOE 8

with aqualung, swim fins - his face unidentifiable because of his face plate. The air bubbles stream upward as he breathes. At his belt hangs a small pry-bar, a machinist's hammer - and he is using a wrench. For he is working on the hulk of a sunken freighter -- a wartime wreck. For much of the bridge and superstructure has been torn away, as though by shell fire, exposing the chartroom. It is here that Joe is working, loosening the deck bolts of the gyro-compass.

9 EXT. DECK OF TRITON - SAM, BOSUN (CREW IN BG)

as they watch the air bubbles, and then the worsening sea and sky.

(CONTINUED)

9 (CONTINUED)

9

BOSUN

I know these waters, and I never
seen the like o' this...

SAM

(in sudden decision)

Get me a lung - I'm goin' down
and bring him up.

The Bosun hurries out of scene. Sam rapidly strips off his upper clothing, is about to kick off his shoes - when Joe pops to the surface of the water, clambers onto the companionway. Looking, Sam SEES:

10 WHAT HE SEES:

10

He flips back his face plate, and we see his face for the first time. He is grinning broadly, as he starts up the companionway.

JOE

We're in!..Swing out the forward
boom and let's get a cable over
the side..

11 EXT. DECK OF TRITON - JOE, SAM

as he steps onto the deck.

SAM

Are you kiddin'?

Sam indicates with a gesture of his head the sky and the sea. Joe casually follows his glance. They SEE:

12 WHAT THEY SEE:

The situation has definitely worsened. The darkening yellow sky is oppressive and threatening. The eruptions from the depths are more intense, the accompanying underwater rumblings more ominous.

JOE'S VOICE (OVER)

I see it..

13 BACK TO SCENE

Sam stares at him.

(CONTINUED)

13 (CONTINUED)

13

JOE

Listen. There's a ten thousand dollar gyro-compass down there on that rustbucket, and I'm staying here until I get it.

With a sweep of his arm Sam indicates the sea and sky:

SAM

Joe! Use your head!

JOE

(grinning)

You tell me all about it when you're spending your share of the loot back in Brooklyn.

They look back towards the sea again, and then their eyes widen at what they SEE:

14 WHAT THEY SEE:

14

A mile away, the ocean bulges up in a dark, angry swell. A thunderous explosion rips the surface, hurling clouds of steam, ashes and fiery stones - a thousand feet high in the sky. The black shape of a new-born volcano appears, belching out streams of flaming lava.

15 BACK TO SCENE

15

SAM

Holy Mother...!

Joe is yelling frantically at the Bosun.

JOE

Get the anchor up!

The Bosun races for the donkey engine.

16 GROUP SHOT - THE CREW

16

at the rail, yelling in terror at what they SEE:

17 WHAT THEY SEE: EXT. OCEAN - DAY - MED. CLOSE SHOT - 17
(SPECIAL EFFECT)

White-hot stones pepper the surface of the dark water. Clouds of steam and ashes darken the sky.

18 FULL SHOT - THE DECK - SAILORS, BOSUN 18

The anchor chain is rattling through the hawse pipe, the Bosun at the winch. Two other sailors go tearing along the deck, aft.

19 MED. SHOT - JOE, SAM 19

Joe dashes to and up the companionway to the bridge. As he goes, he yells at Sam, his voice hardly audible above the thundering of the volcano:

JOE
Batten her down!

20 INT. BRIDGE - JOE 20

as he races in, frantically jangles the engine telegraph, then yells into the speaking tube:

JOE
Full speed! Give it all you've got!

He spins the wheel, centering it, waiting for the ship to gain way. Then he looks off towards the volcano, SEES:

21 WHAT HE SEES: 21

The entire horizon is blackened by an expanding cloud. A new swell appears and is ripped open by another crater in a violent explosion of steam, ashes and flames. A gigantic wave forms around the volcano.

22 EXT. OCEAN - DAY - MED. CLOSE SHOT - (SPECIAL EFFECT) 22

The wave moves forward, blood-red in the strange glare of the sun.

23 EXT. SS "TRITON'S" DECK - DAY - MED. CLOSE SHOT 23
terror-stricken sailors.

24 EXT. OCEAN - DAY - (SPECIAL EFFECT - MINIATURE) - LONG SHOT 24

The SS Triton picked up by the wave like a helpless toy. For a moment she is tossed to the crest, then she slides into the trough and is buried under an even mightier wave.

- 25 EXT. SS TRITON'S DECK - DAY - MED. SHOT 25
A foaming wall of water engulfs the seamen.
- 26 EXT. OCEAN AND THE NEW VOLCANO - (SPECIAL EFFECT) - 26
LONG
In the red twilight, the eruption continues.
- 27 SERIES OF SHOTS 27
The TRITON being driven, battered, all but overwhelmed by the tremendous seas; on the bridge, JOE and SAM fighting the wheel - even between them they are scarcely able to hold it, and at one point both of them are thrown, smashing against the bulkhead. Sam is on his feet at once, dashing back to the wildly spinning wheel. But Joe is hurt. Sam yells something at him which we cannot hear above the storm. Joe is trying groggily to get to his feet. (These should be INTERCUT with the following:)
- 28 MOUNTAINOUS WAVES 28
- 29 SMOKE EXPLODING FROM THE CRATER 29
- 30 MOUNTING WIND AND SPRAY 30
- 31 HUGE SEAS BREAKING OVER THE LIGHTHOUSE 31
- 32 FINAL SHOT - THE TRITON 32
as she looms up, carried on the crest of a monstrous wave. Dimly seen through the driving spray is the shoreline of NARA ISLAND, towards which she is heading.
- FADE OUT:
- FADE IN:
- 33 EXT. DECK OF TRITON - JOE, SAM 33
as they walk slowly towards the companionway which leads down to the water - looking over the ship.

(CONTINUED)

33 (CONTINUED)

33

We see evidence of damage aboard the Triton - a stove-in-lifeboat, battered and twisted funnels, perhaps a damaged stack, etc. The day is damp, gloomy.

JOE

How long you figure - to get
her in shape?

SAM

Sprung plates in the bilges -
salt in the fresh water tanks...
and the mess on deck...Three or
four days...

JOE

(nodding unhappy
agreement)

Yeah...Well, let's get ashore and
see what they got...

They turn at the companionway.

DISSOLVE TO:

34 EXT. BAY AND LAUNCH - JOE, SAM

34

Joe at the wheel, as they proceed at slow speed
towards the shore, taking it all in. They SEE:

35 WHAT THEY SEE:

35

The beach, village, installations, and the destruction of the storm. Men, women and children, many with their clothes torn, are poking about in, or attempting half-heartedly to clear away the debris and wreckage. They seem stunned. The DOCK, also damaged, and its WATER TANK.

36 BACK TO SCENE:

36

JOE

(nodding off
towards shore)

They got a dock, anyway - and
water...

SAM

(following his
glance)

Pretty hard hit, looks like...

(CONTINUED)

36 (CONTINUED)

36

Now Sam sees something in the water:

SAM

Joe...

Joe follows his glance. They SEE:

37 WHAT THEY SEE:

An ugly, reddish-brown stain, coming from seaward with the tide, is invading the waters of the bay. And floating on the surface are several fish, about the size of cod - but not like any cod ever seen before. They are grotesque and hideous. One has burst open, as though it had come from the enormous pressure of great depths. One, right alongside the boat, has a disproportionately huge head, with long, rapier-like teeth, and four rudimentary legs.

38 BACK TO SCENE:

38

as Sam hauls this particular fish inboard with a boat hook. He and Joe look at it with a mixture of uneasiness and disgust.

SAM

I never seen nothin' like that before...You?

JOE

No...

SAM

(tossing the
fish back)

Whole ocean bottom must be tore
up...

DISSOLVE TO:

39 EXT. DOCK - JOE, SAM - DAY

39

as they walk towards shore. A group of ISLANDERS is working to repair the damage to the dock. They glance surreptitiously towards Joe and Sam. When the latter draw abreast of them:

(CONTINUED)

39 (CONTINUED)

39

JOE

Hi...Is there a harbor master
we can talk to?

Some of the men don't even look up from their work. A couple stare at the two strangers stonily for a moment, then one of them mutters something in Gaelic, and they too go back to their work. Joe and Sam exchange a glance.

JOE

Gaelic..

SAM

Don't sound like "welcome" in
any language...

But before they can make any decision, they see McCARTIN coming towards them. He is a big, bluff fellow (Burl Ives type), with a flaming red beard and a hearty affability that doesn't quite ring true. He speaks with a slight Irish inflection, but as though he had been educated in England.

McCARTIN

Hallo..I was just coming out
to your ship..

JOE

I'm Joe Ryan..
(nods towards Sam)
Sam Slade - my partner..

McCARTIN

(as he shakes hands)
My name's McCartin..I'm sort of
head man around here - tempo-
rarily..

JOE

Then I guess you're the man we're
lookin' for..

McCARTIN

Right..
(gestures off)
Well let's go over to my shack,
shall we?

He has indicated a low, cottage-like building a few yards away at the end of the dock. They start towards it.

40

REVERSE SHOT - THE THREE

40

as they come up. The "shack" seems, on closer inspection, to be something rather more than that - there are iron bars on the windows, and McCartin uses a key to a very modern and substantial lock in the front door, as he says:

McCARTIN

Salvage vessel, are you?

JOE

Yeah..

McCARTIN

(a look)

I thought so..

He holds open the door, as we

QUICK DISSOLVE TO:

41

INT. SHACK - THE THREE

41

The three are seated at a table that McCartin uses as a desk. There is a door leading to another room. McCartin is pouring drinks.

McCARTIN

Irish - all I have..Hope you like it..

JOE

The best..

They drink.

McCARTIN

(leaning back)

Well now. How did you come through the storm?

JOE

Could have been worse..Three or four days before I'm seaworthy though..

McCARTIN

(looking pained
and thoughtful)

Oh...That makes it a bit awkward..

(CONTINUED)

41 (CONTINUED)

41

Joe and Sam exchange a glance.

JOE

For who?

McCartin makes like the decent fellow who has some bad news to break and doesn't quite know how to do it.

McCARTIN

Well you see - I'm an archeologist by profession - that's why the government put me in charge here..

JOE

Ireland?

McCARTIN

Eire - yes..And I don't mind telling you that being difficult with strangers isn't the part of the job I like best..

JOE

(leans forward,
his eyes hard)

What's this all about?

McCartin looks at the two for a moment, as though reaching a decision to let them in on a big secret, then he rises:

McCARTIN

I'll show you..

He goes to the other door, the other two following, opens it, and they enter.

42 INT. STOREROOM - THE THREE

42

as they enter. The place is a repository for a considerable collection of Viking and old Irish relics - swords, battle-axes, shields, helmets - even the prow of a ship. All show the effects of their long exposure to the sea, but most are quite recognizable. Against one wall is a tall steel safe - also surprisingly modern.

McCARTIN

Ever see stuff like that before?

(CONTINUED)

SAM

Only in the funny sheets..

JOE

Viking, looks like..

McCARTIN

That's right..About a thousand years ago the Vikings took over this island as a base for raids against the mainland. Eventually they were driven out - there was a big sea battle, right off shore.. Historians didn't know much about it, really, until a local fisherman snagged his net, and decided to dive down and free it..

(indicating the
ship's prow)

He came up with this..

The ship's prow is carved in a hideous representation of a monster's head (close, but not too close, to our own monster).

SAM

What kinda stuff was them Vikings drinkin'?

McCARTIN

That one's Irish - one of the ships that drove out the Vikings..

(indicating the head)

He was their mascot - there's still some sort of legend about it - like Saint Patrick and the snakes..

JOE

(he's waiting for
the point)

So they sent you out. Then what?

McCARTIN

(looking pained again)

Well that's it, you see..The stuff has no real value - except to us eggheads - but..

(a thought)

I don't suppose you have a permit to come in here?

(CONTINUED)

42 (CONTINUED)

42

Joe and Sam exchange a glance. In the open door behind them has appeared a boy, about twelve, SEAN. He has been staring at the two strangers, but now he glances surreptitiously and somewhat contemptuously at McCartin.

JOE

Permit? No..

Now McCartin notices the boy. He is unaccountably irritated.

McCARTIN

What do you want?

SEAN

(sullenly)

You told me to come clean up.

McCARTIN

Later - I'm busy..

The boy turns and leaves.

JOE

So what's this permit business?

McCARTIN

(unhappily)

That's the problem..Silly of course - but since this turned up, no ship's allowed at Nara Island for more than twenty-four hours without a permit from Dublin..

JOE

(irritated)

Look friend - we got driven on this island - we didn't come here on any pleasure-cruise!

McCARTIN

Oh I realize that..But you know how it is with us civil servants - we take our orders..If we don't..

With a pained smile, he passes his finger across his throat. Joe and Sam glance at each other - they realize they'd better hold their tempers until they can think this through. Joe turns to McCartin with a shrug:

(CONTINUED)

42 (CONTINUED - 2)

42

JOE

Okay - I'm afloat anyway..
How about fresh water?

McCARTIN

(all cordiality)

Of course! Come in to the dock
- any time!..

JOE

We'll do that...

He and Sam turn to go.

McCARTIN

Another spot of the Irish?

JOE

No thanks..

They exit. McCartin looks after them, calculatingly,
as we -

DISSOLVE TO:

43 EXT. BAY - JOE, SAM, BOSUN - DAY

43

in the LAUNCH, heading back to the Triton.

SAM

You believe him - about the
permit?

JOE

Hell no!

Their attention is caught by something they SEE:

44 WHAT THEY SEE:

44

Four island boats, looming out of the gloom and mist.
They are rather like life-boats, rowed by four men
each, Islanders. In the bow of each boat is a skin-
diver, with his equipment. The Islanders are resting
on their oars. All are looking at the strange strain
in the water, the dead fish, and can be seen con-
ferring among themselves.

45 BACK TO SCENE:

45

SAM
Somethin's eatin' him..Wonder
what?

JOE
(looking towards
the boats)
I don't know..But we might swing
a little more weight around here
if we found out..

Sam glances at him, then looks off at what Joe is watching. They SEE:

46 WHAT THEY SEE: LONG SHOT - THE FOUR BOATS

46

as they head out into the bay.

DISSOLVE TO:

47 EXT. BAY - JOE, SAM, BOSUN - DAY

47

IN THE LAUNCH. They are moving at about half-speed, parallel to the shoreline, and about a hundred yards off it. Now the launch rounds a point of land. The Bosun, at the helm, sees something ahead. He half turns towards the other two, keeping his voice low:

BOSUN
Hey, Joe...

Joe and Sam look at what the Bosun is pointing out. They SEE:

48 WHAT THEY SEE:

48

Around the point of land is a deep indenture of the shoreline, forming a good-sized cove. Roughly in the middle of this cove, are the four BOATS previously seen, with their OCCUPANTS - the divers with their face plates, going down. Each wears at his belt a pouch-like sack.

49 BACK TO SCENE - (ANOTHER ANGLE - DIVERS IN B.G.)

49

JOE
(to Bosun)
Slack her off, Bos'...

(CONTINUED)

49 (CONTINUED)

49

The Bosun throttles the launch down, approaching the divers in a circling maneuver. The men in the boats are eyeing the launch with suspicion.

JOE
(hailing)
Havin' any luck?

The men in the boat look at each other, but don't answer.

JOE
(to the Bosun)
You try 'em..

BOSUN
(disgustedly)
Ah - they speak English as good
as you or me - they don't want
to, is all..

The Bosun is a native of Ireland, with some brogue. He hails the boats in Gaelic. The Islanders mutter among themselves, then one of them hails back, briefly and sullenly. The Bosun translates:

BOSUN
They say they got no time to be
talkin' to strangers - McCartin
does the talkin' on the Island..

Joe and Sam look at each other. But suddenly their attention is brought back to the Islanders by a commotion among them. Three divers have just come to the surface, clamber hurriedly into their boats, talking to the others. Now, as they talk, the Islanders are peering down into the water, as though looking for something, waiting for something. The Bosun explains:

BOSUN
One of the divers didn't come
up - they're sayin' he's gone..

JOE
(puzzled by
the word)
Gone...

There is more talk among the Islanders. The Bosun explains:

(CONTINUED)

49 (CONTINUED - 2)

49

BOSUN

They got to go down to find
him..But they're scared of
somethin'..

50 NEW ANGLE

50

During this, Joe's launch has circled in slowly to within fifty feet or so of the boats. Now reluctantly a couple of divers go into the water. All watch and wait tensely. One of the divers is up again in a matter of seconds. He shakes his head - he has found nothing, and he is obviously more than reluctant to go down again. There is a long wait for the other diver. Then suddenly he pops to the surface, only a few feet from Joe's launch, yelling incoherently, tearing his face plate off, as he takes the few frantic strokes he needs to reach the launch. He is beside himself with fear, his eyes wide with some nameless horror. Joe and Sam reach down to help him into the launch. He is babbling something, but it comes out only gibberish. Then suddenly his eyes turn up, and he collapses in the bottom of the boat. Sam bends over him, turning him over.

SAM

He don't seem to be hurt...

Meanwhile, from their boats, the Islanders stare sullenly. Joe is beside Sam, who is trying to revive the diver. The diver's breathing is shallow and rapid. He moves convulsively - and something drops out of the pouch at his belt. Joe's eyes widen as he sees what it is. His hand dives for it, taking care that the Islanders from their boats can't see it as he holds it out to Sam.

JOE

(tensely)

Sam..!

Sam looks up from the diver, then looks at what Joe is holding in his hand. He SEES:

51 WHAT HE SEES: INSERT

51

JOE'S HAND, holding four or five ancient gold coins.

JOE'S VOICE (OVER)

So that's what's buggin' McCartin..

52 BACK TO SCENE

52

Sam and the Bosun stare at Joe.

JOE
(his tough grin,
mimicking McCartin)
"No value except to us eggheads,"
huh...We're gonna make us some
loot before we leave here..!
Real loot!

Sam looks at him sharply, but before he can reply, there is a convulsive shudder from the diver - and then he lies still. Sam, and then Joe, look quickly down at him, Sam bending his head to listen for a heart beat. Then he looks up at Joe.

SAM
He's dead..

JOE
Dead...How?

SAM
You saw him come up...You ask
me - he died of fright.

They stare at each other as we...

DISSOLVE TO:

53 EXT. BAY - JOE, SAM, BOSUN (IN LAUNCH) - EVENING

53

In the b.g. can be seen the dim outlines of the Triton, but blacked out, as the launch pulls away. Distantly over the water comes the SOUND of the Triton's bell - three bells - nine-thirty p.m. The Bosun steers, forward. In the stern sit Joe and Sam. They are in swimming trunks, and in evidence is their diving gear -- aqualungs, flares, harpoon, fins, face-plates, etc. The launch is running at slow speed, quietly. Joe is watching behind for signs of pursuit. Sam does not look too happy. Voices are urgent but low.

SAM
(bursting out
at last)
This is crazy! A guy was lost
down there today -- not even a
trace! Another guy saw somethin'
that scared him to death..!

(CONTINUED)

53 (CONTINUED)

53

JOE
(turning on him,
his voice harden-
ing)
Look. You don't wanta go down -
don't go.

SAM
(grudgingly)
I'm goin' down all right..I'm
goin' down to see that you get
a chance of comin' up!

Joe grins his fond acknowledgement of Sam's concern:

JOE
Sure - with a hatful of gold...

Sam snorts as we...

DISSOLVE TO:

54 EXT. COVE - JOE, SAM, BOSUN - EVENING

54

A couple of lines, attached to the launch, go down into the water. They are, as we shall see, attached to the weighted containers, now resting on the bottom, into which Joe hopes to load his loot.

JOE
(to Sam)
Set?

Sam nods, lights one of his magnesium flares, quickly ducks it into the water to hide the glow, and they both slip into the water.

55 A SERIES OF UNDERWATER SHOTS

55

As Joe and Sam swim down. Sam carries the flare, Joe the harpoon gun. In B.G. we may see the lines that go down to the container they hope to fill with loot. Schools of fish scatter before them. Reaching the bottom, they swim slowly towards the remains of the Vikings ship. Imbedded between rocky formations, these remains look like a strange cemetery of gigantic ribs. A carved figurehead is sometimes picked up by the moving light of the flare, looking alive with its swaying mane of seaweeds. There is a sudden darkening of the waters, as though a shadow were passing over them. They look up, SEE:

56 WHAT THEY SEE:

56

A giant whale killer has passed over them, and now turns back. He senses prey, but he is wary, circling.

57 BACK TO SCENE

57

Joe and Sam have drawn closer together, watching the thing. They too are wary, but they are not afraid. They are only figuring the best way to handle the situation - whether to get ready to fight, or wait for the thing to go away. Joe moves slowly along the edge of the rock-formation, watching the whale. CAMERA MOVES with him. Now he looks over towards Sam - and suddenly realizes that Sam isn't there. He turns sharply, SEES:

58 WHAT HE SEES:

58

From the cleft in the rock a huge tentacle has emerged to wrap around Sam. Sam is desperately trying to get his knife into play, but now another tentacle emerges and whips around him.

59 BACK TO SCENE - ANOTHER ANGLE - THE TWO

59

as Joe charges in, CAMERA MOVING with him. Sam has dropped his flare, and it now lies a little distance below on the rocky bottom. As Joe comes in, another tentacle whips out for him, and now we can see the huge, dirty-green body of the thing and its great, staring, saucer-eyes. But Joe does not make the mistake of trying to avoid the tentacle. He fights only to keep his arms and gun free, and rides in with the snake-like arm, intent only on getting in close enough for a killing shot. Sam by now is almost helpless. With a half-imprisoned arm, he is trying to cut through a truck tire with a jackknife. Another tentacle has coiled around Joe, but he drives in. And now, straight between the eyes of the thing, he fires. There is a dull, muffled explosion (the exploding tip of the harpoon). The great octopus shudders violently, its color changes rapidly from the dirty-green to a reddish-brown, its tentacles loosen and become limp, and, as the two men struggle free, in its death agony, it emits a great, jetting cloud of black ink, all but obliterating the scene. Joe and Sam pull back a little, close together.

- 60 CLOSE SHOT - JOE 60
his anxious face seen through his face plate, looking at Sam.
- 61 TWO SHOT 61
as Sam, exhausted, nevertheless gestures that he's okay. Now the two look around, looking upward through the murk, the killer whale not forgotten. They SEE:
- 62 WHAT THEY SEE: 62
dimly through the darkly clouded waters, a shadow passing over. The whale has not forgotten them.
- 63 BACK TO SCENE 63
as Joe gestures caution. They are in no shape for another fight at the moment. From his belt, Joe gets another charge for the harpoon gun, loads it. From somewhat below, the flare glows dimly. Then suddenly there is a tremendous, thrashing turmoil in the water above them. They look up quickly, SEE:
- 64 WHAT THEY SEE: 64
Through the murk and the wildly turbulent water, they can see only something fantastically big and vague, like a great thundercloud. The water is whipped to fury. Then all at once there is a great jetting gush of blood that crimsones the water all around, blotting out everything in a swirling red haze.
- 65 BACK TO SCENE 65
as the two cling to the rock formation, staring upwards, staring at each other.
- DISSOLVE TO:
- 66 EXT. BAY - JOE, SAM, BOSUN - NIGHT 66
The launch is heading down the bay, the Bosun forward at the wheel, Joe and Sam in the stern. Joe gets cigarettes and matches out of a jacket, gives one to Sam, takes one himself, lights them. His hand is shaking a little. Sam looks at him briefly. Both men take deep drags. Then Joe finally says softly:

(CONTINUED)

66 (CONTINUED)

66

JOE
What did you see, Sam?

SAM
(a little un-
steadily)
I don't know...But I sure don't
ever want to see it again!

Now distant and muffled, but carrying distinctly over the water from the shore, we first HEAR THE SOUND of Island voices in a mournful dirge. Joe and Sam look off towards the SOUND, then at each other, as we...

DISSOLVE TO:

67 FULL SHOT - THE TRITON - JOE, SAM, BOSUN, OTHERS - 67
NIGHT

The Bosun is supervising members of the crew as they struggle to get a heavy water hose aboard from a water tank on the dock. The work is going on under the ship's deck lights. Over the scene comes the SOUND of the dirge. Joe and Sam stand at the rail watching the work of the crew. Then Joe turns, looking off towards the shore and the SOUND of the dirge. He SEES:

68 WHAT HE SEES: 68

The movement of torches on the beach indicates some sort of purposeful Island activity, although it is only dimly seen from this distance and in the darkness. And, of course, the SOUND of the dirge covers all.

69 BACK TO SCENE 69

SAM
You think they know something?

JOE
How could they?

Sam shrugs.

70 ANOTHER ANGLE - JOE, SAM, SEAN 70

Normally alert-looking and intelligent, on this occasion Sean's mood seems subdued - but not enough

(CONTINUED)

70 (CONTINUED)

70

to overcome his boy's fascination at doings in the world of men aboard a big ship. He is just stepping rather hesitantly off the gangway, looking around him, his eyes wide and serious. Joe and Sam have not seen him. He glances towards them, sizing them up, then moves slowly towards them, his eyes roving, taking in the sights as he goes. Joe turns irritably, staring into the night, towards the shore. The SOUND of the chanting registers briefly:

JOE

How long is that gonna go on!

SEAN

(quiet, serious)

That's for my father.

Joe and Sam turn quickly, looking at him. They glance at each other, then back at the boy.

SAM

For your father...?

SEAN

Yes. This mornin' it happened.

(his eyes dropped)

He's dead.

Joe and Sam throw each other a quick glance.

SAM

(softly)

Your father was the diver that...

(doesn't finish)

SEAN

Yes.

(the eyes drop again)

SAM

(a look at Joe)

Oh...I'm sorry...

There is a beat as Joe and Sam look at each other.

SAM

(gently)

What's your name kid?

(CONTINUED)

70 (CONTINUED - 2)

70

SEAN

Sean..I work for McCartin.

(grimaces to show
his distaste for
McCartin)

He wants to see you...It's a fine
rage he's in..

Sam and Joe glance at each other.

JOE

Oh it is, is it..

(to Sam)

Maybe we better see what this
joker's got on his mind..

They turn to go, like two men ready and willing to
accept a challenge. But they pause as Sean speaks.
For the first time the boy is smiling a little:

SEAN

About the permit now...He was
pullin' yer leg...

Joe and Sam look at each other, then start out, as we...

DISSOLVE TO:

71 EXT. BEACH - McCARTIN - ISLANDERS

71

McCartin is clearly in a foul humor about the whole
recent course of events. Some Islanders are hauling
a boat towards the water. Their efforts bring them
a little closer to McCartin than suits him, and he
barks at them in Gaelic, taking out his general spleen
on them. The Islanders only glance at him sullenly.
Joe and Sam enter, followed watchfully by Sean.

JOE

I hear you got a beef...

McCartin turns on the two men:

McCARTIN

So you were snooping around out
there, were you?

(as Joe and Sam
glance at each
other)

My divers told me the whole thing..

(CONTINUED)

71 (CONTINUED)

71

JOE

And I suppose they told you
to give us that jazz about
a permit...

McCARTIN

(angrily)

Are you dubting my word?

JOE

You're damn right!

McCartin takes a step towards them. Joe and Sam are
set for him. But McCartin has enough worries without
tangling with these two. Sullenly:

McCARTIN

All the same, after you load
your fresh water, you leave.
Tonight.

JOE

(testily)

The sooner the better.

McCartin looks at him - this is certainly a change in
Joe's attitude. As a diversion, Joe turns to Sean,
gestures towards the activity on the beach:

JOE

What are they doing?

SEAN

(simply)

'Tis a wake they're holdin'...
That, and the thing we do when
a man is lost - for Ogra - the
sea-spirit, that is...

McCARTIN

(turning on the boy)

Go on with you - with your non-
sense!

McCartin makes a half-threatening move towards the boy
who breaks off, staring at McCartin with flat expres-
sion.

JOE

(guardedly)

What's this about a sea-spirit?

(CONTINUED)

71 (CONTINUED - 2)

71

McCartin starts walking slowly towards the activity as he talks, the others going with him, CAMERA FOLLOWING.

McCARTIN

(testily)

It's a legend, I told you - that a sea monster helped them beat off the pagan Vikings...Huh! They're no better than pagans themselves - Father Donnelly would never allow it - but he only gets out here twice a year...

72 EXT. VILLAGE AND THE FISHING BOATS - NIGHT -
GENERAL VIEW

72

activity on the village street and around the boats. Men are making fires on the beach. Others are moving toward boats with torches.

73 EXT. ROAD LEADING TO THE VILLAGE - EVENING - MED.
LONG SHOT

73

A group carrying torches pass in the direction of the bay.

74 EXT. WATERFRONT AT THE VILLAGE - NIGHT - MED. SHOT

74

The boats being launched, the oarsmen taking their places. In each boat, two men carry torches, one in the bow, one in the stern.

75 EXT. VILLAGE WATERFRONT - NIGHT - LONG SHOT

75

The boats start forward, crossing in FRONT OF CAMERA.

76 EXT. BAY - NIGHT - VERY LONG SHOT

76

GENERAL VIEW of the bay, framed by bonfires on the distant shoreline.

77 EXT. BAY - NIGHT - MED. SHOT

77

The leading boat. The torch-bearer in the bow is an older man - a strong, weathered face - a local PATRIARCH.

- 78 EXT. BAY - NIGHT - CLOSE MED. SHOT - (ISLANDERS' P.O.V.) 78
- Waters of the bay, lit by the flaring torches, as seen from the slowly moving boat.
- 79 FULL SHOT - BAY - BOATS - NIGHT 79
- The boats, in line, are starting to cross the bay in the arc of a circle that would eventually take them back to shore. From shore, the KEENING comes over.
- 80 UNDERWATER SHOT - LOW ANGLE 80
- CAMERA IS SHOOTING UP from the depths, from the direction of the outer bay, towards the lights some little distance away. CAMERA PANS SLOWLY over the flickering lights until suddenly is revealed the enormous head of the MONSTER, rising from the depths. The head sways, seeking, looking upwards towards the lights. Then the great bulk of the monster is revealed as it moves towards the lights.
- 81 ANOTHER ANGLE - MONSTER 81
- as it moves in among the flickering, distorted shafts of light coming down from the surface of the water. It moves its head this way and that, as it is attracted by the lights.
- 83 MED. SHOT - BOAT AND PATRIARCH 82
- The old man rises in the bow. He has a crucifix in his hand. The torch light catches the crucifix, as he holds it.
- 83 MED. SHOT - ANOTHER BOAT - (FAVORING BOW TORCH-BEARER) 83
- He is quite young - not much more than a boy. Suddenly he sees something in the water. His eyes grow wide. Dropping his torch, he grabs a harpoon from the bottom of the boat, hurls it into the water.
- 84 EXT. BAY - UNDERWATER - (SPECIAL EFFECT) 84
- The harpoon hits the head of the monster. The head moves.

- 85 EXT. BAY - MED. CLOSE SHOT 85
the Islanders, all looking now, terrified by what they see.
- 86 EXT. BAY - CLOSE SHOT - (ISLANDERS' P.O.V. - SPECIAL EFFECT) 86
The huge head of the monster appears from the water.
- 87 EXT. BAY - MED. SHOT - (COMBINATION SHOT OR MINIATURE SPECIAL EFFECT) 87
The monster rises from the water, lifting the boat. The men are thrown out.
- 88 EXT. BAY - (COMBINATION PROCESS, MINIATURE - FOREGROUND) 88
the men in the churning water. The bulky monster turns. With a violent movement of its tail, it smashes the boat.
- 89 EXT. BAY 89
The men in another boat are attracted by the SHOUTING of the wounded men.
- 90 EXT. BAY - LONG SHOT- (SPECIAL EFFECT) 90
The monster rises from the water. It moves towards one of the Islanders. The Lighthouse and Radio Tower in b.g. show its relative size.
- 91 EXT. BAY - CLOSE SHOT 91
The man tries desperately to swim away. He looks backward terrified.
- 92 EXT. SHORE OF THE BAY - MED. LONG SHOT 92
People, aroused by the cries from the bay, rush toward the water's edge. Some carry torches. Joe, Sam, McCartin, Sean, among them. The keening peters out.

- 93 GROUP SHOT - JOE, SAM, McCARTIN, SEAN 93
at the water's edge as they stare fearfully out over
the bay. They SEE:
- 94 WHAT THEY SEE: 94
At first they can only make out the wildly dancing
torches of the boats. Then they see the first boats
driving frantically for shore.
- 95 BACK TO SCENE 95
as they look at each other fearfully, then back out
over the bay. They SEE:
- 96 WHAT THEY SEE: 96
Now, in the distance, they see the towering shape of
the monster.
- 97 GROUP SHOT - JOE, SAM, McCARTIN, SEAN - (FAVORING SEAN) 97
His eyes are wide, but more with a kind of awe than
fright. His voice has something of the same quality.
- SEAN
- Ogra!
- Joe and Sam shoot him a quick glance, then look back
out over the lagoon.
- 98 EXT. BAY - MONSTER - BOATS AND ISLANDERS 98
as the monster advances towards the fleeing boats.
In the nearest one, a couple of Islanders desperately
throw harpoons.
- 99 EXT. BAY - THE MONSTER - (MINIATURE) 99
The harpoons hit the monster, but they are unable to
penetrate its scales.
- 100 EXT. BAY - CLOSE SHOT 100
One Islander takes careful aim. The harpoon is thrown.

- 101 EXT. BAY - MONSTER'S HEAD - CLOSE SHOT - 101
(MINIATURE)
The harpoon hits close to the eye and imbeds itself between the scales. The wound is bleeding. The monster tries to shake it off.
- 102 EXT. BAY - MED. LONG SHOT - THE MONSTER - 102
(MINIATURE)
With a terrifying cry the monster moves forward, violently beating the water with its tail.
- 103 EXT. BAY - LONG SHOT - (COMBINATION MINIATURE AND 103
LIVE ACTION)
The monster advances between boats.
- 104 EXT. BAY - MED. CLOSE SHOT - (SPECIAL EFFECT) 104
The gigantic tail smashes the boats, scatters men and debris in the churning water.
- 105 EXT. BEACH - JOE, SAM, MCCARTIN, SEAN 105
aghast at what they have seen. McCartin draws his revolver, starts firing. Sean's reaction to this is interesting - he scarcely glances at the frantically firing McCartin, continues to stare out at the monster with a kind of hypnotic fascination - almost as though he knew that such puny efforts to harm the monster would be useless.
- 106 ANOTHER ANGLE - (MONSTER IN B.G.) 106
Some of McCartin's fire is effective - except that it bounces off the monster as it would off a tank. In fact, we might HEAR THE SOUND of the ricocheting bullets. The monster only roars, paws with a talon as though at bothersome mosquitoes, keeps on coming.
- 107 BACK TO SCENE 107
as McCartin throws down his empty gun, runs out of scene.

108 EXT. BAY 108

the maddened monster, as he pursues the remainder of the fleeing boats.

109 EXT. BEACH 109

panic, as men, women and children run for their lives.

110 EXT. BEACH - NIGHT 110

as the monster comes out of the water onto the beach. Women and children, and some men scatter before it.

111 NEW ANGLE 111

Joe, then Sam grab burning brands from a bonfire, start towards the monster, flourishing the flaming brands. About a dozen Islanders, grasping his intent, follow him with their torches. With his fixed gaze, Sean watches all this. Undeterred by the sight of the flaming torches, the monster continues to advance. Joe and the others dare go no nearer. On an inspiration, Joe hurls his torch. It hits the monster on the wounded eye, and he bellows in pain. Although it is a terrifying SOUND, there is a pathetic quality too, as of the cry of any animal in anguish. At this, Sean averts his eyes, in sympathy for the beast. Now the other men follow Joe's example, hurling their torches. Some of them strike the monster, but do no further damage. The men wait. The monster hesitates, bewildered. Then it turns again towards the water, sending the embers of a bonfire flying in every direction with a flick of his tail. He goes into the water, and slips out of sight beneath the surface. The group stares after the disappearing beast, as we...

DISSOLVE:

112 EXT. McCARTIN SHACK - McCARTIN - OTHERS - LONG SHOT - 112 DAY

McCartin is standing in the doorway, surrounded by a couple dozen Islanders - among whom we may recognize the BOATMEN and DIVERS of previous sequence. SEAN stands on the fringe of the crowd. We do not hear the exchange distinctly, but it is clear that the men are sullenly angry, and McCartin is trying to calm them

(CONTINUED)

112 (CONTINUED)

112

down. Most of the men have sea bags with them - they are set for travel. JOE and SAM come into scene, CLOSE IN CAMERA, watching the scene.

SAM
(a tight little grin)
Now there's a man looks like he's really got a problem...

JOE
(slowly, thinking)
Uh huh...And I bet he'd pay through the nose if you could solve it for him...

Sam looks at him, as the thought registers. Joe gives him a grin, and both move over towards the crowd, CAMERA MOVING with them. The men turn towards them, a little sullen, a little defiant. A SPOKESMAN addresses Joe:

SPOKESMAN
We'll be wantin' passage on your ship, Mister...
(a glance towards McCartin)
When His Nibs gets around to givin' us our pay...

McCARTIN
Now hold on - you'll get your pay, if you like - but there'll be no taking passage on any ships!

JOE
Why not?

There is a murmur of approval from the men.

McCARTIN
For God's sake, Ryan! Look - come in here and let me talk to you.

JOE
(a glance at Sam)
Sure...

He and Sam start through the crowd.

113 INT. SHACK - McCARTIN - JOE - SAM

113

as they enter. SEAN tries to squeeze in after them, McCartin aims a blow at him, as he snaps:

McCARTIN

Get out!

Joe grabs his arm, growls:

JOE

Take it easy!

McCartin glares at him a moment, but now that the immediate crisis is over, the fight goes out of him and he wilts. He closes the door.

McCARTIN

(nodding towards
the men outside)

The whole thing'll go to smash
if they leave - my divers - my
boatmen - the lot of them!

SAM

(dryly)

Me, I kinda see their point...

JOE

You got any other reasons you
don't want 'em to leave?

McCARTIN

What do you mean?

Joe has taken the gold coins from his pocket, holds them out:

JOE

Like - maybe they'd talk too
much?

114 INSERT JOE'S HAND

114

with the coins.

McCARTIN'S VOICE (OVER)

(choked)

Where did you get those?

115 BACK TO SCENE

115

JOE

The same place you did...

McCartin stares at the two - he knows they've got him, but he doesn't quite know how.

JOE

Suppose we could get rid of that thing for you?

McCARTIN

(hope stirring
in his eyes)

The beast? You think you can?

JOE

Maybe...

Joe nods off, towards the storeroom, as he says:

JOE

Let's take another look in there...

McCartin gives him a sharp look, but he crosses and opens the door. The three enter.

116 INT. STOREROOM - JOE, SAM, McCARTIN

116

as they enter. Joe looks around, deliberately - then springs it.

JOE

(nodding towards
the safe)

Open the safe.

McCartin freezes, speechless. Joe looks at him, then at Sam.

JOE

(to Sam, nodding
towards the men
outside)

Well, we can always make a few bucks takin' those guys back where they came from...

There is a kind of strangled sound from McCartin. Then he crosses and opens the safe. Inside are heaps

(CONTINUED)

116 (CONTINUED)

116

of the gold coins - plus gold chalices studded with precious stones - the works. Even Sam catches his breath. But Joe keeps playing it cool.

JOE

Nice...

He reaches in, picks out one of the best of the chalices.

JOE

(to Sam)

How about this - for a down payment? You like this one, Sam?

SAM

Not bad...

McCARTIN

(his voice choked)

You're out of your mind! A thing like that is priceless - and how do you think you're going to dispose of it!

JOE

You musta figured a way - I bet we can...

McCARTIN

You filthy blackmailer!

Joe backhands him, fast and hard, across the mouth.

JOE

(growls)

We'll get your beast for you - but mind your lip.

McCartin's hand has gone to his bruised mouth.

JOE

You're gettin' off easy, friend...

(indicating the safe)

You're in no spot to squawk - even if we grabbed the whole thing...

Joe tucks the chalice under his jacket, turns towards the door. McCartin is whipped, all the way around, and he knows it.

(CONTINUED)

116 (CONTINUED - 2)

116

McCARTIN
(sulkily)
When will you start?

JOE
Now - why not?

He and Sam exit, McCartin glares after them, as we...

DISSOLVE TO:

117 EXT. DOCK - JOE, SAM, OTHERS - DAY

117

as Joe and Sam walk slowly, thoughtfully, back towards the Triton. In b.g. can be seen the group of Islanders, staring after them.

118 TWO SHOT - JOE, SAM

118

as they walk, CAMERA MOVING with them.

SAM
(pursuing a
conversation)
...Maybe we can get it in the
shark net -- but how do you
figure to kill a thing like
that?

JOE
I dunno...Dynamite...

SAM
(thoughtfully)
Joe... (as Joe looks at
him)
You ever think how much that thing
could be worth - alive?

Joe stares at him a moment, then they grin at each other. But before they can pursue the thought further, they are startled to hear:

SEAN'S VOICE (OVER)
Mister Ryan...

119 ANOTHER ANGLE - JOE, SAM, SEAN

119

as the boy comes up to them.

(CONTINUED)

119 (CONTINUED)

119

JOE
(grinning)
Just call me Joe...

The boy's face and voice are solemn:

SEAN
You'll be tryin' to catch him?
Ogra?

Joe and Sam exchange a quick, amused glance. Then:

JOE
Yeah - stick around...

But the boy only stares at him, then turns away, back down the dock.

JOE
(kidding him)
Not afraid, are you?

But the boy turns seriously towards him.

SEAN
No...But 'tis a bad thing you're
doin'...A terrible bad thing...

He goes slowly back down the dock. Joe and Sam look after him, then at each other, amused, but puzzled too, as we...

DISSOLVE TO:

120 EXT. DECK OF TRITON - JOE, SAM, McCARTIN, BOSUN, 120
OTHERS - DUSK

The Triton is out in the bay again, a half mile or so off shore. Two heavy booms are extended out over the side. Steel cables run through snatch-blocks on deck, and up through blocks on the booms, and back to a steam winch. By this means a great steel net is slowly being fed over the side. The Bosun is operating the winch. The other drum of the winch is rigged to another, smaller boom, to serve the bathysphere, which sits on deck, in a position to be lowered over the side in its turn. The door is swung open, and Joe, Sam and McCartin stand beside it.

121 BACK TO SCENE

121

Although there is certainly no friendliness between Joe and Sam on the one hand, and McCartin on the other, McCartin is at least resigned - a thief who has had to make the best of a bad bargain.

McCARTIN

(turning to the
bathysphere)

You really think you'll catch
him with that?

JOE

With the lights, I figure it'll
act kinda like a lure - it was
the torch light from the boats
brought him up last night...

SAM

If that don't work, we'll try
somethin' else...

At this point the SOUND of the rigging and winch stops,
and Joe looks over towards the Bosun.

JOE

Okay, Bos?

BOSUN

Okay.

Joe, about to step into the bathysphere, turns to Sam:

JOE

I'll be on the phone to you
the whole time...

He enters the bathysphere, and the heavy door clangs
behind him. Sam turns towards the winch, CAMERA
MOVING with him. He takes his place, puts a pair
of earphones with attached speaker that connects with
the bathysphere, and speaks:

SAM

Ready any time you are...Okay...

Sam lets in the clutch on his winch, the bathysphere
is raised from the deck and swung on its booms over
the side.

122 INT. BATHYSPHERE - JOE

122

as he stands at one of the thick glass view plates. He also wears earphones. We see water outside come up over the view plate, and the bathysphere is submerged. Joe switches on the interior lights.

JOE

(on phone)

Gimme about fifteen fathoms...

Then I'll tell you...

123 A SERIES OF SHOTS (UNDERWATER)

123

thru

thru

126 The bathysphere descending on its heavy steel cable; the water growing darker; occasional schools of fish swirling around it, or a big grouper or similar large fish nosing towards it curiously; at the point its powerful exterior lights go on, piercing the darkening waters around it. INTERCUT WITH:

126

127 A SERIES OF SHOTS - INT. BATHYSPHERE - JOE

127

thru

thru

131 as he watches intently through the view plates. At one point he snaps on the exterior lights. Looking out through the view plates, he SEES:

131

132 WHAT HE SEES:

132

thru

thru

135 The darkening waters, now illuminated by the exterior lights, as they descend; the schools of fish, etc.

135

136 MED. CLOSE SHOT - SAM

136

at the winch. He speaks into the phone:

SAM

Fifteen fathoms...

137 INT. BATHYSPHERE - JOE

137

JOE

Take her on down...Slow...

He is watching through the view plate.

- 138 UNDERWATER SHOT - THE BATHYSPHERE 138
as it slowly descends. Now it is within forty or
fifty feet of the bottom, which we dimly see, faintly
illuminated by the bathysphere's lights.
- 139 INT. BATHYSPHERE - JOE 139
as he looks through the viewplate, SEES:
- 140 WHAT HE SEES: 140
the slowly approaching ocean floor, as the bathy-
sphere descends.
- 141 BACK TO SCENE 141
JOE
Okay - hold it...
Looking through the viewplate, he SEES:
- 142 WHAT HE SEES: 142
only the vague outlines of the ocean floor, the
schools of fish moving through the beam of light
thrown by the bathysphere.
- 143 BACK TO SCENE 143
JOE
(becoming more
tense)
Gimme slow engines, Sam - four
or five knots...Head her down
the bay...
- 144 UNDERWATER SHOT - STERN OF TRITON AND PROPELLER 144
as the propeller, idling to hold way against the
tide, now revs up, and the ship begins to move for-
ward.
- 145 UNDERWATER SHOT - THE BATHYSPHERE 145
as it moves slowly against the background of the ocean
floor, its cable at a slight angle due to the forward
motion of the ship.

146 INT. BATHYSPHERE - JOE 146
as he peers through the viewplate, tensely. He SEES:

147 WHAT HE SEES: 147
the dim outlines of the ocean floor, moving slowly
past.

148 MED. CLOSE SHOT - SAM 148
SAM
(into phone,
tense)
See anything?

149 INT. BATHYSPHERE - JOE 149
as he looks through viewplate.
JOE
Not yet...

QUICK DISSOLVE TO:

150 EXT. BAY - THE TRITON 150
as she moves slowly forward. She is quite far out in
the bay, about opposite the point of land which leads
to the cove.

151 INT. BATHYSPHERE - JOE 151
JOE
Where you now, Sam?

152 MED. CLOSE SHOT - SAM 152
SAM
Just off the point...Nothing,
uh?

153 INT. BATHYSPHERE - JOE 153
JOE
No...Keep goin'...
He peers through the viewplate. Suddenly he tenses
at something he SEES:

154 WHAT HE SEES: 154

a huge, vague, ill-defined shadow out in the darkness,
beyond the range of the lights.

155 BACK TO SCENE

JOE
(sharply, on phone)
Stop engines!

He is now watching closely through the viewplate.
Suddenly his eyes grow wide. He SEES:

156 WHAT HE SEES: 156

the monster, as it comes slowly out of the darkness,
into the light. It is not coming in a rush - if any-
thing it seems a little confused, swaying its great
head back and forth in the light. But it is coming
straight on towards him nevertheless.

157 BACK TO SCENE 157

JOE
(tensely)
I see him...! Stand by with
your net...!

158 UNDERWATER SHOT - THE MONSTER 158

as it approaches the bathysphere, more purposefully
now, almost like a fish coming to investigate a lure.

159 INT. BATHYSPHERE - JOE 159

JOE
Take me up - but not too fast -
I don't wanta lose him...

160 UNDERWATER SHOT - THE MONSTER 160

as it makes a sudden, swift rush at the bathysphere,
its jaws open. The bathysphere starts up, but it is
a moment too late. The monster has one of his great
talons over it, and now he attempts to take it in his
teeth, mauling it, somewhat like a clumsy puppy trying
to get his mouth around a bone that's too big for it.
The bathysphere sways in his clutch.

161 INT. BATHYSPHERE - JOE 161

We can hear the dull, scraping clang of the monster's claws and teeth as it mauls the bathysphere. In the resulting wild swaying of the bathysphere, Joe is staggering, trying to keep on his feet. Through the viewplate, we are now looking right into the monster's mouth - almost down his throat, so to speak. Joe is yelling desperately into the phone:

JOE
Pull up! PULL UP!

162 EXT. DECK OF TRITON - SAM 162

at the winch. He is desperately giving it all its got, but the winch drags and shudders, bogging down, the cable slipping but not coming up.

163 UNDERWATER SHOT - THE MONSTER 163

At the bathysphere, mouthing it. Now he gets a good grip, and his great jaws clamp down.

164 INT. BATHYSPHERE - JOE 164

thrown partly to the floor of the tilted, swaying bathysphere, his face drawn with fear as he looks up on the cue of a rending SOUND and sees a spurting sheet of water coming through a crack that the monster has made in the bathysphere. He struggles frantically to his feet, grabbing the phone, the water spraying over him, beginning to slosh in the bottom of the bathysphere.

JOE
Sam! SAM! PULL!

165 EXT. DECK OF TRITON - SAM 165

at the winch, sweating as he tries, with no success. The steel cable from the winch to the boom is vibrating like a bass string, and the boom is groaning. Sam yells into his phone:

SAM
That's all she'll take - she'll snap the cable!

166 INT. BATHYSPHERE - JOE 166

as the water sprays in, sloshing and rising on the floor as the bathysphere sways and rocks, and the fearful SOUND of the monster's mauling comes over. Joe takes a quick, frightened look towards the viewplate, then yells into the phone:

JOE
Then drop your net!

167 EXT. DECK OF TRITON - BOSUN 167

as he slams off his brake, and the cables to the net start paying out with a rattling roar.

168 UNDERWATER SHOT - THE MONSTER 168

as it gnaws at the bathysphere. The net descends. It touches the monster. The monster reacts, slashing at it with his talon. It is the beginning of his undoing. His talon is caught in the net, like a cat's claw in a wire screen. Now he releases the bathysphere, striking out at the net with his other talon. It also becomes enmeshed.

169 INT. BATHYSPHERE - JOE 169

as the bathysphere, released by the monster, eases in its violent motion. Joe rushes to the viewplate, looks out, SEES:

170 WHAT HE SEES: 170

the monster struggling savagely, becoming more and more entangled in the net.

171 BACK TO SCENE

as Joe yells into the phone.

JOE
Snug up! Snug up! We've got him!

172 UNDERWATER SHOT - THE MONSTER 172

as the net tightens around him, and he tries to fight it. The bathysphere starts rising out of scene.

DISSOLVE TO:

173 EXT. DECK OF TRITON - JOE, SAM, BOSUN, McCARTIN - 173
MONSTER

The Bosun is at his winch. McCartin looks on from b.g. Standing well in the clear are Sam and Crew Members stationed near heavy cables with shackle bolts which, at the other end, are attached to ring bolts in the deck. Joe, still wet from his bathysphere experience, stands at the rail, supervising the lifting of the netted monster.

JOE
(calling to
Bosun)
Come on up - easy...

174 EXT. TRITON AND SEA - (MINIATURE) 174

The net with madly struggling monster is being slowly pulled up.

175 EXT. TRITON DECK - MED. LONG - MINIATURE AND 175
TRAVELLING MATTE

The net with struggling beast is being pulled and now swings in the air above the deck line. Joe gives order to swing in the outrigged boom.

JOE
Swing 'er in...

176 EXT. TRITON DECK - MONSTER IN F.G. 176

The monster is being moved toward the deck. Joe crosses to pick up one of the cables:

JOE
Let's get ready with those
shackle bolts...

Sam and crew members move to execute his order, as we...

DISSOLVE TO:

MONTAGE

- 177 TRITON RADIO ANTENNA 177
and over it the SOUND of rapid Morse code.
- 178 RADIO TOWER - (LIKE RCA) 178
Other RADIO TOWERS come in, SUPERIMPOSED - the SOUND
of Morse code from many keys, building.
- 179 INT. U.S. TV STUDIO - NEWSCASTER, CAMERAMAN 179
NEWSCASTER
The headlines of the entire
world are being monopolized...
- 180 A SERIES OF SHOTS: (STOCK WHEN POSSIBLE) 180
- a) Crowds around a New York newsstand, snatching papers.
 - b) Workers in a plant, crowding around a radio loudspeaker.
 - c) Crowds in Moscow, around a newspaper kiosk.
 - d) Crowds outside a TV store, listening and watching the TV set in the window (the screen to be seen or not, as desired).
 - e) Crowds around a Paris newspaper kiosk.
 - f) London crowds - a news vendor with his sign: "MONSTER OF NARA ISLAND!"
 - g) Crowds in Times Square looking up at the Times Building lighted newsticker.
- NEWSCASTER'S VOICE
(continuing over above)
...by the news of the capture of
a fantastic monster, seemingly
prehistoric origin, off the coast
of Ireland. Puzzled scientists
are already speculating that the
monster may have been released
from some vast suboceanic cavern
far beneath the earth's crust, by
unprecedented volcanic eruptions,
which occurred in the area last
week...

DISSOLVE TO:

181 INT. BRITISH TV STUDIO - BBC NEWSCASTER 181

BBC NEWSCASTER
...Some scientific authorities
are suggesting that the whole
thing is merely an elaborate
Irish hoax. Nevertheless...

QUICK DISSOLVE TO:

182 FULL SHOT - THE BAY - FLYING BOAT 182

as it comes down to a landing, heading towards the
dock.

BBC NEWSCASTER'S VOICE
(over)
...The Irish Government are send-
ing two of their top paleontolo-
gists to claim the creature for
Ireland - if it does exist...

DISSOLVE TO:

183 EXT. DECK OF TRITON - JOE, SAM, MCCARTIN, FLAHERTY, 183
O'BRIEN

The Triton is anchored in the bay. Joe and Sam are
standing at the companionway which leads down towards
the water. CAMERA IS HIGH to catch FLAHERTY and
O'BRIEN, followed by McCartin and his guards, as they
come up. At this point the RADIO OPERATOR enters,
hands Joe a radiogram form. Joe scans it hastily,
grins broadly, glances at Sam, stuffs the radiogram
in his pocket. The both men are shaking hands with
Flaherty and O'Brien, as introduced by McCartin.

DISSOLVE TO:

184 EXT. DECK OF TRITON - THE GROUP -(MONSTER IN B.G.) 184

as they stand, in appropriate order, around the now
thoroughly shackled monster. The beast rumbles
occasionally, and glares, but seems to have achieved
a certain resignation to its captivity. The two
scientists are looking the monster over, conferring
briefly in lowered voices. Now Flaherty turns to Joe:

(CONTINUED)

184 (CONTINUED)

184

FLAHERTY

I was just saying to my colleague
- it is almost unbelievable! I
wonder if you realize, Captain
Ryan, the enormous scientific
value of this discovery!

JOE

(a glance at Sam)

I think we do, Professor Flaherty.

FLAHERTY

(looking at the
monster)

Incredible...!

(then back to Joe
and business)

Well, then. I shall wireless the
University of Dublin at once to
make proper preparations to re-
ceive the animal...

JOE

(nodding)

I see...

Sam looks increasingly puzzled as the scene goes on,
but Joe is bland.

FLAHERTY

You will proceed to Dublin...

(adding hastily)

Of course you will be properly
compensated for your services...

JOE

Oh - sure...

FLAHERTY

(including O'Brien)

We will meet you there...

(afterthought)

Unless you would like to have
one of us go with you...

JOE

No need...

(CONTINUED)

FLAHERTY

Very good. Ah - one thing. The animal's skin should be kept wet with water -- a continuous stream of water. That is important.

JOE

I'll take care of it...

FLAHERTY

Yes...And when do you intend sailing, Captain?

JOE

Tonight, if it's okay with you.

FLAHERTY

Excellent - the sooner the better...

(putting out
his hand)

Well, then. We shall expect you within a few days.

Joe, Sam, and the two scientists shake hands, and the scientists start down the gangway. McCartin follows. Joe turns toward Sam - to find that Sam is looking at him with a thoroughly sour expression.

SAM

University of Dublin...! Compensated for your services! Big deal...!

But Joe is grinning as he pulls the radiogram from his pocket.

JOE

From Dorkin's London Circus.

(reading)

"...guarantee thirty thousand pounds against fifty percent of the gross..."

He hands the radiogram to Sam. Sam glances at it briefly, grins broadly.

JOE

Set a course for London...

Both are grinning broadly, as we...

DISSOLVE TO:

185 FULL SHOT - OPEN SEA - TRITON - NIGHT

185

She is out of sight of shore. There is a moderate sea running, and she is pitching some, and throwing spray at her bow. She shows running lights, a single deck light forward.

186 EXT. MAIN DECK OF TRITON - THE MONSTER - NIGHT

186

in his net. The numerous steel cables which hold down the base of the net are snugged down and taut now. The netted monster is partially illuminated by the deck light, which is located aft of him. But forward on the other side of him, there are areas of deep shadow. A canvas canopy has been rigged above him to keep off the sun during the day, and one of the ship's fire hoses plays a stream of water on him from above, the water running down aft into the scuppers. It is the middle watch, and the ship is quiet. We hear the muffled thudding of the engines, the splashing water and the rhythmic dash of spray from the bow; the faint, groaning labor of the ship as she plows through the seas; the creaking of a swaying boom; the rattle of a block, and the clanking of the monster's net. (This whole sequence to be played for eeriness and not maximum suspense.) The monster too is quiet, hunched down into itself, almost as though dozing. Then suddenly it raises its head as though it had heard or sensed something. Now, rising under its net, it turns slowly towards the shadowed area on the other side of it.

187 REVERSE SHOT - THE MONSTER

187

as he looks down at the shadowed deck. Then, from under a tarpaulin lashed over some oil drums, emerges Sean. First he sticks his head out, looking around cautiously. But it is not for fear of the monster, as we shall see. Now he crawls out, stands looking up at the monster, contemplatively. The monster looks down at him in much the same spirit. Then Sean says something, softly, in Gaelic - the impression is of a salutation, or expression of respect. The monster rumbles, but the boy still shows no fear. He looks swiftly about him, sizing up the situation of the monster and the net, then steps forward and to one side, where the nearest shackle bolt is located, and starts trying to loosen it. The monster turns, so that he again is facing towards the boy, towering above him, and edging forward. The boy is oblivious of this, engrossed with the shackle bolt, though

(CONTINUED)

187 (CONTINUED)

187

making little progress. He does not notice the flickering beam of a flashlight moving up behind him. But it is on this cue that the monster strikes. It is impossible to tell whether he is striking at the light or directly at the boy, but the fact remains that the talon is descending over the boy, as the monster roars. Sean has whirled to see Joe with the light, thus does not see the descending talon. Joe is just in time to yank the boy back before the slashing talon rips into the net where the boy was.

188 ANOTHER ANGLE - JOE, SEAN - (MONSTER IN B.G.)

188

The monster roars and snarls, slashing. Joe and Sean are on the lighted part of the deck. Himself shaken by the experience, Joe has the boy tightly by the arm and is shaking him till his teeth rattle, as he yells:

JOE

What the hell do you think
you're doing!

There is a suspicion of tears in the boy's angry eyes, from the pain of Joe's grip, and the general situation. Sam hurries in, followed shortly by the Bosun, attracted by the commotion and the roaring of the beast. Sam growls at Joe:

SAM

Hey - take it on the slow-
bell...

Joe releases his grip, the boy rubs his arms. Joe and Sam exchange a glance. In the b.g. the Bosun looks on curiously.

SEAN

(sullenly)

I came to let him go. Back to
the sea. Where he belongs.

JOE

(still sore)

On, you did, did you!

SAM

(more gently,
curious)

why?

(CONTINUED)

SEAN

(flaring)

To save your silly skins for
ye - that's why!

Joe and Sam exchange an amused, tolerant glance,
Joe's anger mollified.

JOE

(not meaning
it)

I got a good notion to toss you
right over the side.

SEAN

You wouldn't be sendin' me back?

JOE

You little stinker, you know
I can't send you back.

SEAN

Now there you're showin' some
sense...

Joe and Sam grin at each other.

JOE

(to Sam)

Well, we better get the new
hand a bunk and some grub...

(to Bosun, indi-
cating the mon-
ster)

Bos', put a watch on that thing.
Twenty-four hours. And give him
a rifle.

BOSUN

(approving)

Right now, Joe!

SEAN

(looking up slyly
at Joe, wondering
if he'll bite)

I could be watchin' him for ye,
now...

The Bosun rings and exits, as Joe looks down at the
boy with a rueful grin, seeing through him:

(CONTINUED)

188 (CONTINUED - 2)

188

JOE

Yeah - you'd be great! Come
on...

The three exit, the boy looking back at the monster.
CAMERA MOVES IN on the monster. It rumbles, as we...

DISSOLVE TO:

189 EXT. DECK OF TRITON - BOSUN, CREW MEMBER -
(MONSTER IN B.G.) - NIGHT

189

as the Bosun brings the crew member in, indicating
the monster, handing the man a rifle.

BOSUN

...And if he makes so much as
a move, start shootin' and run
like the devil!

The man grins, and the Bosun exits.

DISSOLVE TO:

190 INT. CABIN - JOE, SAM, SEAN - NIGHT

190

The boy is slipping into his bunk. O.S. we HEAR the
monster rumble. All turn momentarily towards the
SOUND, listening. Then:

SAM

Tell me somethin' kid...Did any-
one ever see that thing before?

SEAN

And why should anyone have to
be seein' it to know it's there?

Joe and Sam exchange a glance of resignation to the
kid's credulity, then Joe turns to put out the light,
as he says gruffly:

JOE

Go to sleep.

They exit.

191 EXT. DECK OF TRITON - JOE, SAM - NIGHT 191

as they come out on deck, make their way forward. Suddenly Sam hesitates and stops, looking over the rail. Joe follows his example. They SEE:

192 WHAT THEY SEE: 192

the dark sea, as it streams back along the side of the ship, but strangely streaked with a white, gleaming iridescence.

193 BACK TO SCENE - (HIGH ANGLE - SEA IN B.G.) 193

as Joe and Sam look down.

JOE
Phosphorus...

SAM
(shaking his
head)
It's comin' from the scuppers...
It's the water off the animal...

JOE
So it's still sea water...
(grinning)
You seein' spirits too?

At this point there is a rifle shot, followed immediately by a piercing scream that dies out in a kind of gurgle. Joe and Sam stare at each other, then turn and race forward.

194 EXT. DECK OF TRITON - JOE, SAM, BOSUN, CREW 194
MEMBERS - (MONSTER) - NIGHT

as Joe and Sam race in, followed by the others. A small portion of the net has been torn. Near it lies the watchman, badly mangled, clearly dead. Joe grabs up the fallen rifle, fires a couple of shots towards the monster as he yells:

JOE
Secure that net!

The Bosun and other crew member frantically whip the loose cable through strands of the net, backing away as the monster roars, but hanging onto the cable.

(CONTINUED)

194 (CONTINUED)

194

pulling it tight. Joe meanwhile bends over the dead man. Sean enters the scene. The silent reproof - the "I told you so" - in his eyes, causes Joe, when he sees him, to burst out:

JOE

I thought I told you to stay
below!

The boy looks down at the dead man, then at Joe. Joe shoots a glance at Sam. A couple of other crew members have entered the scene, murmuring to each other, staring down at the dead man. The Bosun has come over beside Joe. Joe straightens up, looking down at the dead man, speaking to the Bosun:

JOE

(quietly)

Get him ready for burial...

Now he turns gruffly to Sean:

JOE

Go on back to your cabin...

The boy turns and exits. Joe and Sam look after him. Sam looks worried as we...

DISSOLVE TO:

195 EXT. LOWER THAMES - DORKIN, BBC NEWSCASTER #2,
OTHERS - DAY

195

CAMERA IS CLOSE on a huge banner, similar to one we will see at the Circus Grounds, of the beast, exaggerated and hideous, and lettering:

Dorkin's London Circus

Welcomes

G O R G O !

The Eighth Wonder of the World!

We hear the whistles and horns of ships from all over the river, CAMERA PULLS BACK TO REVEAL that the banner is displayed on a LAUNCH which is carrying Dorkin, Newsmen, Customs Officials, etc. out to meet the Triton.

196 SKY SHOT - BBC HELICOPTER - DAY 196

as it hovers over the river, BBC lettered on its side.

197 INT. HELICOPTER - BBC RADIO ANNOUNCER, CAMERAMAN - 197
(PROCESS)

the newsreel cameraman shooting the scene below as
the announcer speaks into his mike:

BBC RADIO ANNOUNCER
...and it is safe to say that
London has not seen such ex-
citement since V-E Day...

198 AIR SHOT - THE RIVER - (STOCK ?) 198

SHOWING the gala atmosphere - decorated harbor
craft, etc.

BBC RADIO ANNOUNCER'S VOICE
(over)
The ship is now approaching
the dock, and directly we
shall transfer you to her decks,
and try to give you an actual
view of the monster itself...

199 EXT. DECK OF TRITON - JOE, SAM, DORKIN, OTHERS - 199
DAY

The B.G. SOUNDS continue. Joe, with a beaming Dorkin
at his side, is being besieged by NEWSMEN. Flash-
bulbs pop. The officials and Sam stand a little aside.
A TV camera and cameraman move past, accompanied by
BBC Newscaster #2, who approaches Dorkin.

BBC NEWSCASTER #2
Mr. Dorkin, this is the BBC. We
understand that your Circus has
contracted for the exhibition of
this strange creature - perhaps
you could tell our audience some
of your future plans...

Dorkin is a brash character, a trace of Cockney.

DORKIN
Plans? Well - we've built a
special tank - rushed the job
through - and now we hope to
just sit back and watch the money
roll in!

(CONTINUED)

199 (CONTINUED)

199

BBC NEWSCASTER #2

I see...Now there is a report from Dublin that the Irish Government have instituted legal proceedings to recover the animal...

DORKIN

True enough. It will go through the courts, naturally, and in a year or so we'll have a decision.

(broad smile)

Meanwhile - come and see Gorgo at Battersea Park!

BBC NEWSCASTER #2

By the way - that name Gorgo -- has it any special significance?

DORKIN

Certainly! The Greek Monster - the Gorgon! What could be more horrible than a creature, the mere sight of which could turn a man to stone!

BBC NEWSCASTER #2

Oh, you've actually seen the creature?

DORKIN

Not at all!

(a wave towards the banner)

But I have the most accurate reports - from the BBC!

BBC NEWSCASTER #2

Oh...

The TV camera moves in, cutting off the scene, as flash-bulbs pop again, other Newsmen surge forward.

DISSOLVE TO:

200 EXT. DOCK - (TRITON IN B.G. - MINIATURE) - JOE,
DORKIN, FLAHERTY, HENDRICKS, OTHERS - NIGHT

200

The hubbub of the day is over, and the ship is quiet. But we hear the angry voice of Professor Hendricks:

(CONTINUED)

HENDRICKS' VOICE

(over)

...A creature unique in the history
of evolutionary biology!

CAMERA PANS to the group of Joe, Dorkin, and the two
Professors: SAM and SEAN stand a little apart.

HENDRICKS

And you turn it into a circus
freak! It's outrageous!

(a glance towards
the bitter Flaherty)

Quite apart from the fact that
you stole it!

JOE

That's a matter
of opinion!

DORKIN

But Professor Hendricks -
when the courts decide...

FLAHERTY

(cutting them off)

But even worse at the moment -
you know absolutely nothing
about the animal! It's ex-
tremely dangerous...

JOE

(cutting in)

We've handled him so far...

FLAHERTY

(going on)

...it may even carry disease -
bearing parasites or unknown
bacteria...and you take it into
the heart of a great city before
any observations can be made -
before any tests - without the
slightest thought of what the re-
sults might be!

JOE

Look - what do you want from us?

HENDRICKS

First, the opportunity to make
a complete study...

JOE

Sure - if it doesn't interfere
with business...

(CONTINUED)

200 (CONTINUED - 2)

200

DORKIN

(hastily placating)

Believe me, gentlemen - once we have the creature installed at Battersea, you'll be given every facility!

FLAHERTY

You insist on taking the animal into the city?

DORKIN

(a shrug)

Arrangements have already been made...

HENDRICKS

I suppose you've thought of the need to give the animal a tranquilizing drug while you transport it...

(as Joe and Dorkin
look blank)

Because if you haven't, you'd better.

DORKIN

(ingratiating)

Perhaps you gentlemen could do that for us...

HENDRICKS

(a look at Flaherty,
then, coldly)

Very well - we'll be back in the morning...Goodnight.

They turn to go. Joe is frowning.

201 CLOSE SHOT - SEAN

201

There is a strange little smile on the boy's face, as he watches the Professors go.

DISSOLVE TO:

202 LONG SHOT - NARA ISLAND AND BAY - NIGHT 202

There is a swirling fog, and somewhere a foghorn sends out its periodic, mournful hoot. In f.g. is a lighthouse with its revolving beam, and near it a radio shack and radio tower. This is a somewhat higher point of land, which accounts for the location of the lighthouse and tower. There is alight in the radio shack. In b.g. may dimly be seen through the fog a few lights of the village and dock.

203 INT. RADIO SHACK - McCARTIN - RADIO OPERATOR - NIGHT 203

McCartin is going over a sheaf of radiograms. The operator is at his set, receiving and taking down a routine message. Suddenly McCartin raises his head, listening. Now the operator hears it too - o.s., a SOUND like the rising rush of a huge wave. McCartin, followed by the operator, goes to the window to look out. They freeze in horror at what they SEE:

204 MAMA MONSTER 204

a great, gray shape, at first indistinct, rising from the water. Then appears the head. It is tremendous. This is shown against the b.g. perspective of the lighthouse and radio tower and shack. She has risen in all her giant majesty, and now sways her great head, almost as though searching for some clue or scent. She gives an angry, hair-raising, earthshaking roar, and starts for the shore.

205 INT. RADIO SHACK - McCARTIN, OPERATOR 205

as they make a dash for the door, and with fear.

206 MAMA MONSTER 206

as she clambers up onto the point of land, swaying her head.

207 EXT. RADIO SHACK - McCARTIN, OPERATOR - (MAMA MONSTER IN B.G.) 207

as they run for their lives, the operator now in the lead, looking back for a terrified glance at Mama Monster towering above them.

208 MAMA MONSTER

208

on the point of land, her head moving, searching. Now she turns towards the sea, on the other side of the point from which she emerged. The beam of the lighthouse falls on her, passing over her. The foghorn (which is in the lighthouse) hoots. Mama Monster growls angrily, lashes out with her huge tail, striking the lighthouse. The structure begins to crumble. The light goes out, and the foghorn stops abruptly in the middle of a blast.

209 TWO SHOT - McCARTIN, OPERATOR

209

running. Looking back, they see the lighthouse falling. It is falling directly towards the radio tower, near the base of which they are,

210 MAMA MONSTER

210

as she turns her head towards the destruction. The lighthouse crashes into the radio tower, and the tower begins to crumble.

211 TWO SHOT - McCARTIN, OPERATOR

211

as they run madly to get out from under the falling tower. The operator makes it, but McCartin is too late, and is crushed by the tangle of steel.

212 MAMA MONSTER

212

turning back towards the sea. Behind her a great cloud of dust rises from the rubble of the lighthouse. She slips down into the water. A faint phosphorescent streak, fading off northward can be seen at her point of entry.

FADE OUT:

FADE IN:

213 EXT. STREET - DAY - CLOSE SHOT - (TRAVELLING)

213

Two men in white, with white helmets and flame-throwing gear. CAMERA DOLLIES BACK REVEALING that they are riding in a jeep, on the flank of a huge platform (a trailer, similar to that used for moving houses)

(CONTINUED)

213 (CONTINUED)

213

on which the monster is being transported. The monster is in its net, securely chained to the platform, apparently asleep. The platform is liberally decorated with signs similar to the one we saw at the dock. The BLARE of the Circus Band is HEARD, and the CHEERING of crowds. As the procession moves on, the Circus BANDWAGON comes into scene, directly behind the platform, the Band playing lustily.

214 EXT. STREET - THE HEAD OF THE PROCESSION - DAY

214

In an open car are JOE, SAM, DORKIN - the latter particularly expansive. Now, coming into scene behind it is another open car. CAMERA MOVES IN. In it is a driver, police official, Professors Hendricks and Flaherty, Sean. Now Sean's attention is caught by something. He looks up.

215 EXT. STREET - DAY - MED. TRAVELLING SHOT - (THEIR P.O.V.)

215

The rooftops as seen from moving car. The rooftops are jammed with people.

216 EXT. STREET - DAY - VERY LONG SHOT FROM ABOVE - (ONLOOKERS' P.O.V.)

216

SHOOTING DOWN FROM THIS VANTAGE POINT we see for the first time the transfer operation in its majestic totality. Police on motorcycles; open car with our principals; jeeps with City officials; and the platform. On it, the monster. The slow-moving procession passes by. The wide street is cleared of pedestrians. All adjacent houses are closed by lines of policemen, holding back the huge crowds.

217 EXT. STREET - DAY - MED. SHOT

217

CAMERA DOLLIES SLOWLY on the row of policemen holding back the crowd in one of the adjoining streets. They look at the procession with intense interest.

218 EXT. STREET - DAY - MED. LONG SHOT

218

the procession passing...

DISSOLVE TO:

- 219 EXT. ENTRANCE TO THE CIRCUS - NIGHT - LONG SHOT 219
The procession now passes the gates of the circus.
- 220 EXT. CIRCUS - NIGHT - A MONTAGE OF SHOTS OF CAGES AND ENCLOSURES OF WILD ANIMALS - MED. CLOSE SHOT 220
The wild animals are greatly disturbed. They move about uneasily. The tigers and lions are snarling. The elephants stomp their feet nervously.
- 221 EXT. CIRCUS - LONG SHOT - (SPECIAL EFFECT) 221
FEATURING the monster's tank and enclosure. The tank is a circular concrete bowl in the ground, about a hundred and fifty feet in diameter, its rim a raised concrete parapet about four feet above ground. In the center is an artificial rock, similar to that of polar bear tanks. It is filled with water, with a standpipe for constant flow and circulation. It is about twenty feet in depth, so that - as we shall see - the top of the parapet comes just below the monster's forearms when it stands at full height. Mounted on steel posts embedded in the parapet at about twenty foot intervals, and about twenty feet high, is a network of high tension wires - about five strands of them, or four feet apart. They are attached to the posts by heavy porcelain insulators. Surrounding all of this, and about twenty feet back from it, is an eight foot fence to keep the spectators back from the tank and the wires. But now there is a twenty foot opening in both fence and wires, to permit the monster to be placed in the tank. Through the opening in the fence, the truck-platform is backed towards a ramp leading to the tank. A crane is lowering the animal to the ramp. JOE directs the operation by hand signals, as Sam and Bosun stand by.
- 222 EXT. CIRCUS - NIGHT - CLOSE 222
The crane operators are tensely watching.
- 223 EXT. CIRCUS - NIGHT - CLOSE 223
Professors Hendricks and Flaherty, Sean, Police Officials and Dorkin are watching.

- 224 EXT. CIRCUS - NIGHT - MED. 224
A daring workman suspended on the chain lowering the animal directs the speed of the crane.
- 225 EXT. CIRCUS - NIGHT - MED. - (SPECIAL EFFECTS) 225
The animal still entangled in steel nets is lowered to the inclined ramp.
- 226 EXT. CIRCUS - NIGHT - MED. CLOSE - JOE, DORKIN, BOSUN 226
Dorkin gives an order to an assistant. The assistant rushes out of the SHOT.
- 227 EXT. CIRCUS - NIGHT - MED. 227
A group of workmen armed with long clippers. The assistant runs in, gives order. The workmen move toward the animal.
- 228 EXT. CIRCUS - NIGHT - MED. CLOSE - (SPECIAL EFFECTS) 228
Workmen cautiously approach the animal, start to cut the steel net with their clippers.
- 229 EXT. CIRCUS - NIGHT - PROFESSORS HENDRICKS, FLAHERTY, SEAN, POLICE OFFICIALS, DORKIN - MED. CLOSE 229
They are watching the dangerous operation.
- HENDRICKS
(to Flaherty)
The tranquilizier seems to be
working - so far...
- 230 EXT. CIRCUS - NIGHT - MED. CLOSE - (SPECIAL EFFECTS) 230
Workmen approach the tremendous head of the animal. Its eyes are closed. Is it asleep?...The workmen start to cut the steel net around the animal's head. Joe, Sam and Bosun move in, pulling back the cut strands of net.

- 231 EXT. CIRCUS - NIGHT - MED. CLOSE 231
A group of newsmen. One of them, runs forward, lifts his camera. Shoots flash picture.
- 232 EXT. CIRCUS - NIGHT - MED. CLOSE - (SPECIAL EFFECT) 232
Aroused by the flash, the animal roars, snaps the last treads of the steel net.
- 233 GROUP SHOT - JOE, BOSUN, WORKMEN 233
as they fall back. Joe yells over his shoulder:
JOE
Bring up those flame throwers!..
- 234 GROUP SHOT - PROFESSORS - SEAN, POLICE OFFICIALS, 234
DORKIN
as they watch fearfully.
- 235 EXT. CIRCUS - NIGHT - ELEPHANT - MED. 235
Reacting to the thunderous ROAR of the monster, the elephant moves about violently.
- 236 EXT. CIRCUS - NIGHT - CLOSE 236
The stake holding the elephant's foot to the ground pulls loose.
- 237 EXT. CIRCUS - NIGHT - MED. 237
The beast still aroused by the flash and for the first time free from the steel net, lashes about, ROARING. A truck is in its way. It turns it over.
- 238 EXT. CIRCUS - NIGHT - CLOSE 238
The truck pins down three workmen. The monster marches across it.
- 239 EXT. CIRCUS - NIGHT - MED. 239
The beast moves forward.

- 240 EXT. CIRCUS - NIGHT - MED. 240
The enraged elephant charges.
- 241 EXT. CIRCUS - NIGHT - MED. LONG - (SPECIAL EFFECTS) 241
With all its might the elephant charges the monster.
Its tusks plow into the massive body of the beast.
- 242 EXT. CIRCUS - NIGHT - ANOTHER ANGLE 242
The beast staggers under the impact, then turns toward
the attacking elephant, beating the ground with its
tail.
- 243 EXT. CIRCUS - NIGHT - LONG HIGH SHOT - (SPECIAL 243
thru EFFECTS COMBINING LIVE AND MINIATURE) thru
253 253
The struggle of the giants.
- 254 EXT. CIRCUS - NIGHT - MED. - (SPECIAL EFFECTS) 254
The beast sinks its teeth in the neck of the elephant
and lifts all of 5 tons of him, then throws him down
and tears at the elephant with its steel talons.
- 255 REACTION SHOTS 255
of horrified spectators.
- 256 GROUP SHOT - JOE, FLAME-THROWERS 256
The flame-throwers running forward, urged on by Joe,
gesturing frantically, yelling, but almost unheard
over the ROARING of the beast.
- 257 ANOTHER ANGLE 257
as they approach the monster. The monster, his talons
on the dead elephant, sways his great head, looking
around as though he's in a mood to take on the whole
bunch. The men give a couple of bursts of the flame-
throwers. The monster roars. But the men are too
far away. Joe yells at them, they move forward, give
the monster a close burst. The monster bellows in
anguish.

- 258 REACTION SHOTS 258
of spectators. Sean is visibly suffering.
- 259 GROUP SHOT - JOE, SAM, FLAME-THROWERS (MONSTER) 259
The monster begins to retreat, bellowing in pain, guided and urged on by bursts of the flame-throwers. Bosun moves in beside Joe.
- 260 ANOTHER ANGLE 260
The beast suddenly turns, avoiding the fire, heading for the ramp. It looks as though it's all over. There is a relaxation of those in scene. And then, like a bolt of lightning - so quick and unexpected - the great tail flicks.
- 261 MED. CLOSE - THE BOSUN 261
as the tail hits him a terrible, full smashing blow. He is sent flying, CAMERA FOLLOWING, and he never moves when he lands. JOE rushes in, followed by SAM. They kneel beside the Bosun, but it is clear from the outset that he is dead. Sam and Joe's eyes meet. Sam gives him a long, level look. Then both turn to SEE:
- 262 ANOTHER ANGLE - JOE, SAM, SEAN 262
as the boy stands looking solemnly down at the Bosun. Sam looks at Joe again, but Joe will not meet his eyes.
- DISSOLVE TO:
- 263 EXT. CIRCUS - NIGHT - MED. LONG - (SPECIAL EFFECTS) 263
The animal is alone. It moves uneasily in its new surrounding. The openings in both fence and wires are now of course closed. The monster raises up to full height at the parapet, reaches out and grasps the lowest strand of wire. Instantly there is a bright, crackling flash. The monster bellows in pain, backing off, climbing up on its rock. Then it lifts its head and emits a long plaintive ROAR. At a little distance, Sean watches.
- DISSOLVE TO:

264 EXT. SEA - NIGHT

264

A full moon looms large above the horizon. Then, in f.g. there is a great roiling of the waters, and the head and shoulders of MAMA MONSTER appear - against the b.g. of the moon, and almost blotting it out with her huge size. She ROARS, on a long, rumbling note, like thunder. Then she starts sinking beneath the sea again. We note the phosphorescent "track" in the water.

DISSOLVE TO:

(Following montage sequence to express the feeling of popular excitement and a land-office business.)

265 EXT. SIGN - DAY - CLOSE

265

The beast. CAMERA DOLLIES BACK and REVEALS that it is being painted by men from a hanging board on a huge advertising sign. The sign dominates a panorama of London's business district. The picture of the beast is greatly exaggerated, emphasizing its more hideous features. And huge lettering proclaims: GORGO! The Eighth Wonder of the World! Dorkin's London Circus.

DISSOLVE TO:

266 EXT. NEWSSTAND - LONDON - DAY - MED. CLOSE

266

A display of papers. The headlines and photographs all carry the story about the beast. CAMERA DOLLIES BACK to INCLUDE a crowd of eager bystanders. A line of school-children passes, led by their teacher.

DISSOLVE TO:

267 EXT. CIRCUS ENTRANCE - DAY - MED. LONG

267

Another line of school-children in front of circus. There is an excited jostling crowd waiting at the ticket office.

DISSOLVE TO:

268 EXT. CIRCUS - FULL SHOT - DAY

268

The crowd in front of the monster's enclosure. They are in a gala mood. Vendors of all kinds circulate among them, and attendants are having a hard time keeping order.

269 MED. SHOT - FEATURING MONSTER

269

The monster gives the impression of being bewildered and unhappy. He shrinks back from the milling, gaping crowd. He gives a plaintive bellow, and the crowd roars in delight. The monster shrinks from the sound. A little apart, SEAN watches, darkly.

DISSOLVE TO:

270 EXT. CIRCUS GROUNDS - NIGHT

270

On the outskirts of the throng gathered near the monster exhibit, Joe drives an expensive foreign make automobile. Joe notes the queue at the monster exhibit with some gratification. He moves the car alongside a circus wagon. When he emerges, we see that he is elegantly attired. He moves to the wagon.

271 INT. CIRCUS WAGON - NIGHT

271

The interior of the wagon is very small. A few bunks. A small table. Several chairs. A single bulb for illumination. Within are Sam and Sean, the latter in bed and asleep. Sam sits at the table, a bottle and glass in front of him. He is not drunk but he's had a few. From time to time from O.S. come the eerie bellows and roars of the circus animals. It is summer and the door is partly open. Sam looks up as Joe enters. For the first time they are ill at ease with each other. Both keep their voices down, not to waken the boy.

JOE

Uh - I was goin' into town...
I saw the light...

SAM

Have fun...

JOE

I thought you might like to go
along - have a coupla belts...

SAM

I'm havin' a coupla belts...
(a barb in it)
How's business?

(CONTINUED)

JOE
(defiantly, sensing
the barb)
Great!
(a beat; then:)
Aw Sam, quit buckin' it!
(waving his arm
at the wagon)
Get out of this dump! Live a
little! I got a whole suite
at the Claridge!..

SAM
This suits us...

Suddenly there is a deafening roar of animals from
O.S. Sam listens, rises and goes to the small window
and looks out, then turns to Joe. There is accusa-
tion in his tone.

SAM
The animals are going crazy.
Something's gonna happen, Joe.
I can feel it! The Bos' is
dead -- who's next?

JOE
I'm as sorry about the Bos'
as you are -- It was a tough
break, that's all...

SAM
He's got a wife in Galway.
That'll make it just fine --
knowing it was only a tough
break!

JOE
So send her a thousand bucks.
We can afford it.

SAM
Sure. But he's dead. And there's
gonna be more tough breaks - be-
fore this is over.

JOE
(cynically, ges-
turing to Sean)
You've been listening to your
new buddy too much.

(CONTINUED)

271 (CONTINUED - 2)

271

SAM

(disheartened;
soft)

No. I been listenin' to myself.

But before Joe can make an angry rejoinder, a wall phone rings. Sam answers it, being nearest.

SAM

Hello...Yeah, just a minute...

He nods at Joe, indicating it's for him, as he says:

SAM

The Professor...Says he's been
tryin' to find you...

JOE

(as he crosses)

This time of night?

(on phone)

Hello...Oh?...Okay, if you say
so...I'll bring Dorkin...Yeah.

(hangs up; to Sam)

He's found out somethin'...You
wanta come along?

SAM

(meaningfully)

I think I better...

Joe gives him a quick look, as they turn to go.

DISSOLVE TO:

272 INT. DINOSAUR HALL - PROFESSORS HENDRICKS, FLAHERTY 272
- NIGHT

The big room is in heavy shadow. At one end of it, under a single light, Professor Hendricks stands on a fifteen foot ladder, comparing the skull of a dinosaur with a photograph he holds in his hand. At the foot of the ladder, looking up at him, is Flaherty, who stands beside two or three large blow-up photographs of baby monster. A KNOCK is HEARD. Hendricks and Flaherty exchange a glance.

PROFESSOR

Come in...

(CONTINUED)

272 (CONTINUED)

272

JOE, SAM, DORKIN enter, looking down the shadowed hall, seeing the two scientists. They start towards them. Professor Hendrioks starts down the ladder. There is a distant coolness on the part of the scientists, particularly towards Joe.

JOE
(trying to be
light)
Well - we got a problem?

FLAHERTY
At least you can't say we didn't
warn you that a problem might
arise...

PROFESSOR
(seriously)
The creature you've captured,
Captain Ryan, is not an adult
specimen.

SAM
You mean - it isn't full grown?

PROFESSOR
No...In fact we believe it's in
rather early infancy...

All look at each other, then:

SAM
(slowly)
Are you tryin' to say there may
be a full-grown one of these
things somewhere?

FLAHERTY
It's a fair assumption. Where
there are offspring, there are
generally - parents.

They stare at each other a moment as this sinks in.
Then:

JOE
(softly)
How big would a full-grown one
be?

(CONTINUED)

272 (CONTINUED - 2)

272

PROFESSOR
(considering)
An approximate guess...
(he points off)
Does that give you an idea?

273 FULL SHOT - THEIR P.O.V. - THE BRONTESAUR EXHIBIT

273

The exhibit shows a small skeleton scarcely larger than a crocodile -- mounted below a monster thirty feet high at the shoulder. They ENTER the SHOT, stare at the two skeletons.

JOE
(trying to grasp
it)
That would make it nearly two
hundred feet tall!

FLAHERTY
(solemnly)
At the very least...

JOE
Ah, who do you think you're
kidding!
(a gesture to
include Dorkin)
If this is some kinda gag to
put the heat on us...

FLAHERTY
(cutting in)
The "heat" as you call it, Captain
Ryan, may already be on...
(a glance to
include Hendricks)
Obviously the proper authorities
must be notified at once...

But as Hendricks nods his agreement, Joe bursts out:

JOE
You mean you want to stir up a
whole hornet's nest just for a
few calculations you've made on
a piece of paper? Nuts to that!

(CONTINUED)

273 (CONTINUED)

273

PROFESSOR

(icily)

I am afraid, Captain Ryan, that
the decision is no longer in
your hands...

Joe is glaring at him, as we...

DISSOLVE TO:

274 EXT. ADMIRALTY BUILDING - DAY

274

It is identifiable by its Marine sentries, etc. CAMERA
MOVES IN, and we...

DISSOLVE THRU TO:

275 INT. ADMIRALTY COMMUNICATIONS ROOM - ADMIRAL,
HENDRICKS, FLAHERTY, OTHERS

275

Camera is SHOOTING down a long bank of uniformed Naval
RADIO OPERATORS, seated at what looks like an elaborate
switchboard. From the murmur of their VOICES, we may
gather that each of them is sending in a different
language. In f.g., the Admiral and the two scientists
stand behind an OPERATOR.

OPERATOR

(turning to Admiral)

Nara Island still doesn't answer,
Sir...

ADMIRAL

(slightly impatient)

Then check with Communications
Monitor - find out why...

HENDRICKS

I realize, Admiral Brooks, that
it's -- what shall I say -- a
fantastic situation - but...

ADMIRAL

(humoring them

with a smile)

One expects the fantastic of you
scientists these days...

(CONTINUED)

275 (CONTINUED)

275

OPERATOR
(to Admiral)

Monitor reports there has been
no communication with Nara
Island for a week, Sir...

Hendricks and Flaherty exchange a glance.

FLAHERTY

A week...!...

ADMIRAL
(his little smile)

You're concerned, eh? Well, what
do you think?

HENDRICKS
(looking at him
quizzically)

Tell me Admiral Brooks - have
you ever seen the animal that
captured?

ADMIRAL

I'm afraid I haven't had the
time...

HENDRICKS

Then perhaps you should take the
time. And when you do - remember
it first appeared at Nara Island...

OPERATOR

No answer yet, Sir...

The Admiral is looking at the two scientists, more
seriously now, as we...

DISSOLVE TO:

276 INT. ADMIRALTY COMMUNICATIONS ROOM - OPERATORS

276

CAMERA is MOVING down the line of Operators, hearing
each one briefly in a different language; HOLDS on an
Operator:

OPERATOR

...The British Admiralty...All
ships in the area seventeen de-
grees west longitude, thirty-
(continued)

(CONTINUED)

276 (CONTINUED)

276

OPERATOR (cont'd)
three degrees north latitude.
Please report any unusual sightings or conditions in vicinity of Nara Island...This is priority A...
(starting to repeat)
A message from the British Admiralty...

277 A SHIP AT SEA - (STOCK) - NIGHT

277

She is about six thousand tons, proceeding at reduced speed through fog. Her WHISTLE is HEARD - a fog warning.

278 INT. WHEELHOUSE SS ETTA LORING - CAPTAIN, MATE, HELMSMAN - NIGHT

278

The ship is proceeding through a swirling fog. The SOUND of her whistle, blasting its fog warning, comes over at regular intervals. The wheelhouse is lit only by the light of the binnacle and the radar screen. The RADIO OPERATOR comes in, hands the Captain a message. The Captain glances at it:

CAPTAIN

Thanks...

The Operator nods and exits. The Captain crosses and hands the message to the Mate.

CAPTAIN

From the British Admiralty...

The mate glances at it. Both move over to look at the radar screen. The screen is clear. The Captain moves off, crosses the wheelhouse to peer out the starboard side, the foggy glow of the green running light falling on his face. Looking down at the water, he SEES:

279 WHAT HE SEES:

279

An odd, phosphorescent streak in the water that the ship is passing through.

280 BACK TO SCENE

280

A puzzled look comes over the Captain's face. The Mate calls to him.

MATE

Captain...

The Captain crosses to the Mate, and both look at the radar screen. A line of blips has appeared on the screen. The Captain and Mate study it for a moment, then the Captain says something to the Helmsman.

CAPTAIN

Drop it off a couple of points...

The Helmsman moves his wheel, dropping the ship off to starboard a couple of points, as shown on the overhead photo-reflector of the binnacle. The Captain and Mate watch the radar screen. The blips move off, but then move in again. After a moment, the Captain speaks to the Helmsman again, his attitude more abrupt this time.

CAPTAIN

Two more points!

Again the blips move away on the radar screen - but now they move in again with terrifying swiftness. The Captain yells frantically at the Helmsman.

CAPTAIN

Down your helm! Hard right!

The Helmsman puts his wheel down in a hard right turn. The ship heels slightly at the abruptness of the turn. Then suddenly the whole ship - and wheelhouse - heave upward, slanting at a steep, crazy angle. The Captain and Mate are sent flying across the wheelhouse, yelling incoherently as they are slammed against the starboard bulkhead. The Helmsman is fighting to hang onto the wheel. A great wall of water rises and comes crashing down, obliterating the screen, as we...

DISSOLVE TO:

281 INT. ADMIRALTY OPERATIONS ROOM - ADMIRAL, HENDRICKS, 281
PLAHERTY, OTHERS - DAY

The three are standing before a large table, the surface of which is a map the kind you can move miniature boats around on. IN B.G. various Naval Personnel go about their duties. The Admiral is leafing through a large volume, and now reads from it:

(CONTINUED)

281 (CONTINUED)

281

ADMIRAL

...The Etta Loring, out of Boston,
Massachusetts, USA...Registered
at six thousand tons...

He looks at the other two, and he is no longer humor-
ing them:

ADMIRAL

Six thousand tons!...Do you really
believe that such a thing is possi-
ble?

FLAHERTY

The ship's gone.

FLAHERTY

And it was on exactly the same
course as the ship that brought
the baby animal from Nara Island...

ADMIRAL

(trying to smile)

You must credit your beast with
a remarkable aptitude for navi-
gation...

FLAHERTY

They were running water over it -
at my suggestion...The water may
well have left some sort of -
track...

ADMIRAL

(a moment of
thought, then:)

Frankly, gentlemen, until a few
moments ago, I thought you must
be - exaggerating...Now I'm not
so sure...

(pointing at the
map)

It happens I have a destroyer in
the vicinity. I shall dispatch
it at once...

DISSOLVE TO:

282 FULL SHOT - DESTROYER - DAY

282

as she swings in a tight arc, changing course.

283 AIR SHOT - THREE PLANES 283
in echelon, then fanning out.

284 PLANE COCKPIT - (PROCESS) - PILOT 284
as he talks into his radio phone.

285 BRIDGE OF DESTROYER - SKIPPER, FIRST OFFICER, 285
HELMSMAN - DAY
They are looking up at the skies, and the First Officer is talking into a radiophone. We HEAR the distant drone of plane motors.

DISSOLVE TO:

286 INT. ADMIRALTY OPERATIONS ROOM - JOE, SAM, DORKIN, 286
PROFESSOR, FLAHERTY, ADMIRAL, OTHERS

There is some bustle of lesser Navy personnel - telephone operators, etc. - but there is no great tension as yet, for, as we shall see, the Navy, as personified by the Admiral, is quite confident of its ability to carry out its mission. The Admiral himself is provided with radiophone, and is in direct contact with the scene of operations. He indicates positions on the map as he speaks:

ADMIRAL

...Our aircraft are certain they have sighted a creature answering your description in this area...
(indicating on map)
Here...But when they approached, the creature submerged...We are waiting for a further report now...

Sam points to the place on the map which the Admiral has indicated.

SAM

(darkly)
That's a lot closer to London than it was this morning...

ADMIRAL

(smiling)
Oh, it is definitely following your indicated course for London ...which makes it all the easier - we know exactly what areas to cover...

287 INT. PLANE COCKPIT - PILOT - (PROCESS) - DAY 287

The Pilot is looking over the side of his banking craft, speaking into his radiophone.

288 BRIDGE OF DESTROYER - SKIPPER - FIRST OFFICER, 288
HELMSMAN - DAY

The First Officer is listening on his radiophone, now he speaks briefly into it;

FIRST OFFICER

Right...

(to Skipper)

They've sighted something, Sir -
four points off the starboard
bow...

SKIPPER

(to Helmsman)

Four points starboard...

289 FULL SEA SHOT - THE DESTROYER 289

as she sweeps in a sharp, fast, canting arc on her new course.

290 BRIDGE OF DESTROYER - SKIPPER, FIRST OFFICER, 290
HELMSMAN

The Skipper and First Officer are both on the wing of the bridge, looking through binoculars. Suddenly we see their tension. The First Officer says something to the Skipper:

FIRST OFFICER

That's it, Sir!

The Skipper nods. THEY SEE:

291 WHAT THEY SEE -(AS THROUGH BINOCULARS) 291

Mama Monster. Her tremendous bulk is emerging from the water, dripping, until about a third of it is disclosed. Her great head moves from side to side, again in that seeking, searching motion.

292 BACK TO SCENE 292

As the Skipper and First Officer lower their binoculars, stare at each other for a moment. Then the Skipper speaks to the First:

 SKIPPER
 Fire number one turret...

The First hurries across the bridge to a phone.

293 THE DESTROYER 293

 firing.

294 THE MONSTER 294

 as the shells raise great geysers of water around her. She roars in anger.

295 THE DESTROYER 295

 firing.

296 THE MONSTER 296

 a bright, flash as a shell hits her. She bellows in pain and anger, flailing with her talon.

297 THE DESTROYER 297

 firing.

298 THE MONSTER 298

 as she is hit again. She rears, bellowing, then swiftly slides beneath the water.

299 BRIDGE OF DESTROYER - SKIPPER, FIRST OFFICER, 299
 HELMSMAN

The Skipper is looking through his binoculars. He turns briefly to give an order to the First, who relays it into his phone.

(CONTINUED)

299 (CONTINUED)

299

SKIPPER

Cease fire...

FIRST

(into his phone)

Cease fire...

The First crosses to the side of the Skipper. Both look through binoculars.

They SEE:

300 WHAT THEY SEE: (THROUGH BINOCULARS)

300

the roiling water, faintly crimsoned with blood, where the Monster has disappeared.

301 BACK TO SCENE

301

As the Skipper and First lower their binoculars, smile at each other. The First is signalling on the engine telegraph.

SKIPPER

We'll just go over and have a look I think...

FIRST OFFICER

Yes sir...

(crosses, speaks
to Helmsman)

Port two points...

302 FULL SEA SHOT - THE DESTROYER

302

as it slackens speed, turns leisurely towards the spot where the monster disappeared.

303 PLANE COCKPIT - PILOT - (PROCESS)

303

as he banks his plane, looking over the side, talking into his radiophone, smiling broadly.

304 INT. ADMIRALTY OPERATIONS ROOM - JOE, SAM, DORKIN,
THE PROFESSORS, ADMIRAL

304

as the Admiral listens, smiling on his radiophone.

(CONTINUED)

304 (CONTINUED)

304

The others watch him. The Admiral turns to them, smiling:

ADMIRAL

...They report at least two direct hits...By the way, your description of the creature was no exaggeration - they say it was almost as big as the destroyer herself...

SAM

(dubiously)

"Was?" They killed it?

ADMIRAL

It has disappeared beneath the sea...They are sweeping the area, but it has almost certainly been killed...

There is a general relaxing, the Admiral is about to rise from his seat, when he hears something on his radiophone. He sinks back into his seat, his face pale. The others are looking at him. There is sudden tension over the whole room...

305 PLANE COCKPIT - PILOT - (PROCESS)

305

The pilot is looking down over the side of his craft as before, but now there is horror on his face, as he yells into his radiophone.

He SEES:

306 WHAT HE SEES:

306

The monster rising out of the sea, directly alongside the slowly cruising destroyer.

307 BRIDGE OF DESTROYER - SKIPPER, FIRST OFFICER, 307
HELMSMAN

as they stare for a moment in horror at the rising monster. We see her two wounds, which, however, to her seem no more than a couple of irksome scratches. There is a mad dash to the other side of the bridge, as one of her huge talons comes crashing down...

308 FULL SEA SHOT - DESTROYER AND MONSTER 308

as the monster brings her other talon into play, rolling the ship over, bottom up, then smashing at it, forcing it under the water. The stern raises as she rapidly begins to fill, and then the ship slides swiftly beneath the sea, leaving only a great bubbling turbulence of the waters. The monster roars her raging triumph.

309 PLANE COCKPIT - PILOT - (PROCESS) 309

as he stares down in horror, yelling into his radio-phone.

310 INT. ADMIRALTY OPERATIONS ROOM - JOE, SAM, DORKIN, 310
THE PROFESSORS, ADMIRAL

Everyone is frozen, the room is deathly still. The Admiral sits stunned. When he finally speaks, it is as though in a dream.

ADMIRAL

Capsized...Sunk...With every man
aboard...

There is a stunned silence. It is Sam who suddenly breaks it. He is on his feet, staring at Joe and Dorkin.

SAM

All right! Now what?

DORKIN

(nervously)

It - it's terrible...But what
can you do?

SAM

Turn the thing loose! What else?
Take him back to the sea! While
you've still got a chance!

(CONTINUED)

310 (CONTINUED)

310

JOE

What's the matter with you!
This is the twentieth century!
We can certainly find a way
to handle an overgrown lizard!

Sam stares at him. Then, abruptly he turns and exits. The group watch him go, look at the Admiral. The Admiral has been looking hard at Joe, angered by his brash outburst, and Joe drops his eyes. Now the Admiral turns to the group, smiles a little, regaining some of his confidence.

ADMIRAL

There's no doubt we can stop
the creature...It's only that -
this has been something of a
shock...

Professor Hendricks is deep in troubled thought, the Admiral is turning to issue orders to a subordinate, as we...

DISSOLVE TO:

311 INT. CIRCUS WAGON - SAM, SEAN

311

Sam has a bottle, holding it by the neck, and he is thoroughly drunk. Sean is watching him with a kind of curious solicitude, as Sam stands looking out the window. He SEES:

312 WHAT HE SEES:

312

The baby monster in its tank.

313 BACK TO SCENE

313

as Sam turns, looks at Sean blearily, drunkenly knowing.

SAM

You knew alla time, didn't you?

(as the boy looks,

not getting it)

You knew it was more'n just a
big lizard!..All their science -

all their civ'l'ization - you
knew more'na whole bunch of 'em...

(in sudden decision)

Well le's go!

(CONTINUED)

313 (CONTINUED)

313

SEAN
(knowing, trying
to divert him)
Go, Sam - where?

Sam heads, only a little unsteady, for the door. Sean hurries after him.

314 EXT. CIRCUS WAGON - SAM, SEAN - NIGHT

314

as Sam comes out, followed by the boy. Sean is desperately worried, is trying to kid Sam out of it:

SEAN
Sam now - what would you be
doin'?

Sam ignores him, takes a last, long pull on the bottle, emptying it, hurling it away from him, starting for the monster's tank. Sean makes a grab at him:

SEAN
Sam!...

315 EXT. CIRCUS GROUNDS - JOE'S CAR

driving up.

316 INT. CAR - JOE - (PROCESS)

316

His eyes widen as he SEES:

317 WHAT HE SEES:

317

Sam is picking up a two-by-four from a scarp lumber pile left over from the forming of the tank. He heads again for the monster's tank, Sean tugging at him, pleading.

318 EXT. CIRCUS GROUNDS - JOE

318

as he slams on the brakes of the car, jumps out, and starts on a dead run for the monster's tank.

319 EXT. MONSTER CAGE - SAM, SEAN - NIGHT

319

as the boy tugs at Sam, pleading, knowing his intention now.

SEAN

Sam! Don't! He'll kill you!

SAM

Whassa difference - one more...

As though to confirm Sean, the monster GROWLS spine-chillingly. But in spite of the boy's attempted interference, Sam flails at the first strand of wire with the two-by-four. There is a bright blue, crackling flash, and the two-by-four begins to burn. Sam is about to take another swing, when JOE comes in. Sam turns, dropping the two-by-four. There are no preliminaries.

JOE

All right! You been askin' for it...

He lets fly. But in spite of the booze - or perhaps because of it - Sam is a tough cookie tonight. He moves well, taking the blow on the shoulder, and crosses with a right that sends Joe sprawling. Sam turns, lurching back towards the wires. But Joe is up again, spins him around. He catches Sam a quick one, and Sam goes down. Sean reacts to this - by stepping in fast and giving Joe a hard right to the belly. Joe grunts - both from surprise and from momentary loss of wind. He stares at the defiant boy. But before he can do more, Sam is in again. In the subsequent exchanges, always with the imminent danger that one or the other will come in contact with the wires, it's touch-and-go for a minute or so, until Joe realizes that he's got to be careful. He waits his chance, then catches Sam flush. And another. And another. Sam is down, and out like a light. Sean has been agonized, but able to do nothing. The monster has been intermittently ROARING. Now Joe stands over Sam, breathing hard. Sean is down beside him, tears in his eyes, trying to rouse him. He looks up at Joe. For a moment, Joe's face has softened. But then he reaches down, hauls Sam up and gets him over his shoulder, starts off with him, without a word. A chastened, tearful Sean follows.

DISSOLVE TO:

320 LONG SHOT - WIDE ANGLE - THAMES ESTUARY - NIGHT 320

as searchlights sweep over the waters of the estuary from the land. SOUND of patrolling planes.

321 INT. TV STUDIO - BBC NEWSCASTER 321

BBC NEWSCASTER

...It is now regarded as certain that the creature is approaching the Thames Estuary. Following the disaster of this afternoon - the loss of a destroyer with all hands...

322 LONG SHOT - BATTLE SQUADRON - NIGHT - (STOCK) 322

A battleship and a couple of cruisers (or what is available) patrolling at sea.

BBC NEWSCASTER'S VOICE (OVER)

...The Admiralty has deployed major forces of the North Seas Fleet off the mouth of the Estuary in an attempt to locate and destroy the monster even before it reaches the coastal defenses...

323 INT. BRIDGE OF BATTLESHIP - ADMIRAL, AIDE, OTHERS - NIGHT 323

The Admiral is on the phone:

ADMIRAL

What's your present situation?

324 INT. SUB NET CONTROL ROOM - LIEUTENANT, ENSIGN, OTHERS - NIGHT 324

The Lieutenant in charge is on the phone. A RATING is turning into "Lock" position one of a number of large wheels that operate the nets. Lights flash on a panel. The Lieutenant is looking over at this:

LIEUTENANT

We're just closing the last of the submarine nets now, sir...
Yes sir.

He starts to hang up.

- 325 SKY SHOT - PLANES - NIGHT 325
A group of night-fighters, as they commence patrol-
ling the outer waters of the bay.
- 326 PLANE COCKPIT - GROUP LEADER - (PROCESS) 326
as he looks down at the waters below, adjusting his
radiophone. He SEES:
- 327 WHAT HE SEES: 327
The waters below, clear and undisturbed.
- 328 BACK TO SCENE 328
GROUP LEADER
(on phone)
...Visibility about ten miles...
No sir - all serene...
- 329 INT. BATTLESHIP BRIDGE - ADMIRAL, AIDE, OTHERS - NIGHT 329
ADMIRAL
(to Aide)
Get me submarine patrol, sector
two eight...
The Aide picks up a phone.
- 330 SUBMARINE - AT SEA - (STOCK) - NIGHT 330
partially submerged.
- 331 INT. SUBMARINE - SUB CAPTAIN, RADIO OPERATOR, SONIC TECHNICIAN 331
Across the screen of the sonic recorder passes a
regular squiggle, like an electrocardiograph, emit-
ting a regular "beep-beep". The radio operator
stands by with his portable phone, an open circuit.
The Sub Captain is at the periscope, slowly rotating
it. He SEES:

- 332 WHAT HE SEES: 332
the sea, as seen through the periscope, in a 360
degree turn, revealing nothing.
- 333 BACK TO SCENE 333
as the Radio Operator gets a call:
RADIO OPERATOR
Yes Admiral Brooks...
(to Captain)
Captain...
The Sub Captain is already moving to take the phone.
SUB CAPTAIN
(after a moment
of listening)
No Sir - nothing...
- 334 INT. BATTLESHIP BRIDGE - MED. CLOSE - ADMIRAL 334
ADMIRAL
(on phone)
What are your sonic readings?
- 335 INT. SUBMARINE - MED. CLOSE - SUB CAPTAIN, SONIC 335
TECHNICIAN
as the Sub Captain, with his phone, moves over to the
sonic recorder. At a look from the Captain, the
Sonic Technician increases his volume. The "beeps"
become more insistent, but still come in a regular,
almost soothing rhythm.
SUB CAPTAIN
(on phone)
The same, sir - no change...Yes
sir...
He starts to hand the phone back to the Radio Operator.
- 336 INT. BATTLESHIP BRIDGE - ADMIRAL, AIDE, OTHERS - 336
NIGHT
The Admiral is handing a phone back to the Aide. There
is a thin little smile on his face:

(CONTINUED)

336 (CONTINUED)

336

ADMIRAL

Well gentlemen - perhaps we
shall have a quiet night
after all...

337 INT. SUB NET CONTROL ROOM - LIEUTENANT, ENSIGN,
OTHERS

337

The Lieutenant is just starting to light a pipe, and
others are starting to take out cigarettes on his
cue, when the quiet of the room is shattered by the
clanging of electric gong.

LIEUTENANT

The nets!

But the Ensign has already picked up a phone:

ENSIGN

(on phone)

Yes...Yes...One moment...

He is about to hand the phone to the Lieutenant, when
the gong suddenly stops, and a puzzled expression comes
over the Ensign's face. He speaks again into the phone:

ENSIGN

Hello...Hello...

(to Lieutenant)

The connection is gone...

LIEUTENANT

(a little irritably)

Well what did they say?

ENSIGN

The nets have been torn...And
then the connection was gone...

The Lieutenant grabs up another phone:

338 INT. BATTLESHIP BRIDGE - ADMIRAL, AIDE, OTHERS -
NIGHT

338

The Admiral is on the phone, his face pale. The others
register their concern.

ADMIRAL

...I see...No, there's nothing
further you can do now...

(CONTINUED)

338 (CONTINUED)

338

He hands the phone back to his Aide, speaking to all:

ADMIRAL

The creature's got through, some-
how - smashed the nets...

(to Aide)

Get me Army Headquarters in London!
As quickly as you can!

DISSOLVE TO:

339 INT. ARMY OPERATIONS ROOM - HENDRICKS, FLAHERTY,
GENERAL, OTHERS

339

Action is centered around a huge table-map of London and environs. Also in evidence is a large radar screen; a message center, with several RADIO and TELEPHONE OPERATORS talking, ad lib; Army and Navy staff OFFICERS; a select group of NEWSHAWKS (no photographers). Military Aides are placing red pin-flags in the map, and there is a general atmosphere of tension and anxiety. The General is on the phone:

GENERAL

(abrupt, irritated)

...I don't care how important it
is - you must interrupt! It's
imperative that I speak to the
Minister at once!..

340 EXT. NO. TEN DOWNING STREET - NIGHT

340

Lights are on, and there is a quiet but tense crowd standing outside.

341 INT. ARMY OPERATIONS ROOM - MED. CLOSE - GENERAL

341

on the phone:

GENERAL

We believe the creature is following the course of the river, sir...Atomic weapons would be out of the question in any populated area...Tanks, of course... Yes we're counting heavily on the missiles as soon as we know where to deploy them...It's a matter of improvising at the moment, but we'll manage, sir...

- 342 EXT. STREET - NIGHT 342
CAMERA is CLOSE on a SIREN, howling. CAMERA PANS to reveal that the siren is mounted on a jeep, now racing away, which is escorting a column of TANKS, heading for the Tower Bridge. People on the street watch them pass.
- 343 ANOTHER STREET - TRUCKS - NIGHT 343
as, loaded with troops, they careen on towards the Tower Bridge. People watch.
- 344 EXT. STREET - NIGHT 344
Two MPS on motorcycles, their sirens open, roar up to an intersection, leap off their bikes which are placed in such a way as to block off traffic. A MAN in a car which is being held up sticks his head out of the window to see what's going on. The column of tanks thunders by.
- 345 ANOTHER INTERSECTION 345
MPs on both sides of the street block off the cross-street as troop-trucks roar through. People on foot and in halted cars watch.
- 346 EXT. TOWER BRIDGE - MED. LONG - (MINIATURE?) 346
The bridge is closing as a Naval ship passes through.
- 347 EXT. TOWER BRIDGE - MED. LONG 347
A column of tanks and military vehicles waiting for the bridge to come down.
- 348 EXT. TOWER BRIDGE 348
Soldiers are running, gaining their position on the upper level of the bridge.
- 349 EXT. APPROACHES TO THE TOWER BRIDGE 349
Tanks moving in position.

- 350 EXT. APPROACHES TO THE BRIDGE - ANOTHER ANGLE 350
Soldiers with bazookas, a walkie-talkie, unloading from trucks, taking position.
- 351 EXT. UPPER PLATFORM OF THE BRIDGE 351
A military patrol, watching. All are tense.
- 352 EXT. RIVER - LONG SHOT - THEIR P.O.V. (MINIATURE) 352
A huge dark head appears. It is seen dimly, at a distance.
- 353 EXT. UPPER PLATFORM - CLOSE 353
The leader of the watching patrol blows a whistle.
- 354 EXT. UPPER PLATFORM - CLOSE 354
Officer gives order. Siren sounds.
- 355 EXT. - CLOSE UP 355
Sergeant and a young soldier, peering in the dark. The soldier has a walkie-talkie.
- 356 EXT. TOWER BRIDGE - CLOSE - NIGHT 356
Officer giving order.
- 357 EXT. TOWER BRIDGE - MED. 357
Soldier receiving order shoots flare-gun.
- 358 EXT. SKY - NIGHT 358
A parachute of the flare opens, flare-lights are falling down, illuminating the river.
- 359 EXT. RIVER - (MINIATURE) 359
The head of the monster can be seen illuminated by the green light of the flare, but briefly, fitfully.

- 360 EXT. BRIDGE - MED. LONG 360
Soldiers start to shoot with tracer-bullets. We see the sergeant and the young soldier at previous scene.
- 361 EXT. RIVER - (MINIATURE) 361
The monster's head, surrounded by tracer-bullets, disappears under the water.
- 362 EXT. BRIDGE - DOLLY SHOT 362
On a row of tense faces of soldiers peering in the darkness.
- 363 EXT. BRIDGE - MED. LONG SHOT 363
The bridge is now down and the military units are moving forward in a rush. Orders are given and the tanks start to turn facing the river.
- 364 DETAIL SHOT 364
Tanks turning towards the river. Another flare is lighting the scene.
- 365 EXT. CLOSE - A GROUP OF SOLDIERS 365
Lit by the green light of the flare. Suddenly an expression of unbelievable fear on the faces of the soldiers. (The sergeant and the young soldier are in this group.)
- 366 EXT. LONG - WHAT THEY SEE: (MINIATURE) 366
Out of the water, with unbelievable speed, comes the monster.
- 367 EXT. BRIDGE - MED. LONG - (MINIATURE) - TRAV. MAT. 367
Soldiers in FG firing. The monster rising in BG, advancing.
- 368 EXT. BRIDGE - MED. CLOSE 368
SOLDIERS retiring in good order. A tremendous crack- ing sound is heard.

369 EXT. LONG SHOT - MASTER-SCENE - MINIATURE + 369
SPLIT SCREEN

The monster is standing up and is twisting the steel girders, tearing the cables, breaking the towers of the bridge. The parachute flares are falling and illuminating the scene with greenish lights.

370 TO INTERCUT WITH: 370

Stones falling on group of soldiers.

Tank is smashed by falling stone towers.

The iron railing breaks under falling debris, soldiers rolling in water.

BACK TO:

371 LONG SHOT - MASTER SCENE 371

Monster's paws break the bridge. Tanks and soldiers are precipitated into the dark water.

INTERCUT WITH DETAIL SHOTS:

372 MED. LONG 372

The pavement of the bridge caves in and the cluster of soldiers and vehicles are precipitated down into the turbulent waters.

373 CLOSE 373

The Sergeant and young soldier of previous scene, falling down amidst twisted girders.

374 MED. 374

A tank rolls down in the water with falling debris.

375 EXT. AT THE FOOT OF THE BRIDGE - NIGHT - MED. 375

Shocked and wounded soldiers coming from the direction of the bridge, meeting with other soldiers and tanks arriving to take positions.

376 EXT. RIVER - VERY LONG SHOT

376

Monster finishing the destruction of the Tower Bridge in BG, and turns towards shore.

DISSOLVE TO:

377 INT. ARMY OPERATIONS ROOM - GENERAL, HENDRICKS,
FLAHERTY, OTHERS - NIGHT

377

In an atmosphere of growing tension, the General is on the phone while an AIDE places a pin-flag representing the monster on the map at the Tower Bridge.

GENERAL

(on phone)

Yes sir...The Tower Bridge - the power of the thing is fantastic!... We're doing that, sir - I have a call in to the Admiralty...

An Aide is approaching with another phone:

AIDE

(quietly)

Here is the Admiralty now, sir...

GENERAL

(on phone)

Very good, sir...

He hangs up, takes the other phone from the Aide.

DISSOLVE TO:

378 EXT. RIVER - LONG SHOT - NIGHT

378

A Navy gasoline BARGE moving into position. It is lit by the glow of the sky, and on its side is lettered: DANGER - HIGH OCTANE.

1

379 EXT. BARGE DECK - NAVAL OFFICER, SAILORS - NIGHT

379

The sailors stand by a series of deck valves (wheel type - a foot and a half or so in diameter). The Officer stands a little apart, waiting to give the order to open the valves. But all are staring tense and awe-struck at what they SEE:

380 WHAT THEY SEE: 380
MAMA MONSTER, as the looms out of the murk, walking
in the river.

381 REVERSE SHOT - MAMA MONSTER 381
as she moves forward. In BG can be seen the gasoline
BARGE.

382 EXT. BARGE - CLOSE SHOT - NIGHT 382
As the Officer brings down his hand with a sharp
command.

383 EXT. - CLOSE - SAILORS 383
The sailors start opening the valves.

384 EXT. - CLOSE 384
The gasoline gushes down out of a series of pipes
and expands on the surface of dark water.

385 EXT. - LONG SHOT - BARGES IN FG, MONSTER IN BG 385
Officer gives order.

386 EXT. - MED. LONG 386
Sailors, having finished their operation, swiftly
abandon barges.

387 EXT. - MED. CLOSE 387
Monster advances in water.

388 EXT. WATERFRONT 388
The group of sailors and officer run towards an em-
placement and hide behind sandbags. Officer watching
tensely the river.

389 EXT. - LONG SHOT 389
The monster advances in the river. Sailors and offi-
cer in FG. The officer is ready to give signal when
the monster will reach a certain point.

- 390 EXT. WATERFRONT - ANOTHER PART OF THE RIVER - 390
MED. CLOSE
Group of young men are watching with interest, half-hidden between two barges.
- 391 EXT. RIVER - NIGHT - LONG SHOT 391
The monster still approaching. The Officer in the FG gives signal.
- 392 EXT. - CLOSE SHOT 392
Sailor fires a flame-thrower.
- 393 EXT. RIVER - MED. CLOSE 393
The fire of the flame-thrower shot starts the gasoline fire.
- 394 EXT. RIVER - MED. LONG - NIGHT 394
With tremendous speed the fire moves on, like a flaming curtain.
- 395 EXT. RIVER 395
The flames are approaching the monster.
- 396 EXT. RIVER - CLOSE SHOT 396
The beast stops hesitatingly in front of approaching flames.
- 397 EXT. - MED. SHOT 397
A slap of the monster's tail throws the fire on the barges. The barges catch fire, the men perish in the flames, one of them runs away on fire, like a living torch.
- 398 EXT. CIRCUS GROUNDS - BABY MONSTER 398
as it stands in its tank, emits a cry.

399 EXT. RIVER - MED. LONG 399

The call of the Baby Monster is heard. Mama Monster turns around -- stops the retreat, ROARS an answer.

400 EXT. THE SANDBAG EMPLACEMENT 400

Officer and sailors watching in fascination. The officer has the field telephone in readiness.

401 EXT. RIVER 401

Mama Monster moves forward, crossing curtain of flames, moves towards the shore.

402 EXT. SHORE 402

The monster starting ashore, amidst burning barges. (The gasoline is about burnt out by now.)

DISSOLVE TO:

403 INT. TV STUDIO - BBC NEWSCASTER 403

BBC NEWSCASTER
(his face and voice
strained)

The Ministry of Civil Defense has declared a state of emergency for all areas of London within three miles of the Thames River...

404 A SERIES OF QUICK SHOTS 404

(Over all, the glow in the sky - the sound of SIRENS)

- a) A woman's face, framed in a window. She screams at what she sees, and breaks away.
- b) Half a dozen people on apartment (poor section) roof - horrified at what they SEE:
- c) WHAT THEY SEE: The great silhouette of the monster in its approach to Piccadilly, the glow of fire behind it. (A long, high angle to be taken from the very beginning of the Piccadilly sequence which follows).
- d) BACK TO SCENE: as the people turn, running frantically for a skylight which leads down from the roof - fighting to get down.

(CONTINUED)

404 (CONTINUED)

404

- e) Another group of people, crazy with fear, fighting each other to get out of an apartment house door onto the street.

405 EXT. STREET - POLICE SOUND TRUCK

405

as it cruises slowly, while three or four individual persons go tearing by in panic:

SOUND TRUCK PA

The streets must be kept clear
for military and defense personnel!..

- f) A small group of people running in blind panic.
g) Two policemen try to stop a group of fleeing people - the people rush on, ignoring them.
h) A fire truck screams down a street - people scatter madly out of its way.

SOUND TRUCK PA (OVER)

If you are without shelter, go to
the nearest Underground and stay
there...

BEC NEWSCASTER'S VOICE (OVER)

All unauthorized persons are requested to stay in their homes, or wherever they are, and keep off the streets. If you are in a car, leave it where it is and take shelter. I repeat - military authorities request all persons to keep off the streets...

DISSOLVE TO:

406 EXT. STREET - (NOTE: BEST SHOTS TO BE SELECTED)

406

People are running in wild, blind panic. Looking back, they SEE:

407 WHAT THEY SEE:

407

The MONSTER advancing on them, half obscured in a towering cloud of dust.

408 BACK TO SCENE

408

Specifically we see:

- a) We HEAR the wail of emergency (Air Raid) sirens. A frantic MOTHER is hauling a BOY along by the hand. But he is reluctant, looking back in happy delight. She screams at him.
- b) A HUCKSTER'S push cart is turned over in the street, its contents spilled every which way. People fall over it as they run blindly.
- c) A young WORKMAN is running with a small child in his arms. His WIFE, in a shabby housecoat, runs after him.
- d) AN OLD WOMAN is being almost literally dragged along by her frantic daughter.
- e) TWO TEDDY BOYS outstrip a well dressed MAN, oblivious of all thoughts but safety. The MAN has lost his hat.
- f) A FANATIC stands in the street, his arms raised, shouting. He is twisted and then knocked down by the surging crowd, his sandwich board flying out, people falling over him.

FANATIC

(half-incoherent)

It's Armageddon!..Your sins have
found you out!..It's the prophecy
fulfilled!..

But by now he is overwhelmed by the crowd.

DISSOLVE TO:

409 INT. ARMY OPERATIONS ROOM - GENERAL, HENDRICKS,
FLAHERTY, OTHERS

409

The General is on the phone. An Aide moves the monster pin-flag on the map towards Piccadilly. The General is irritable under the intense strain:

GENERAL

...Near Piccadilly...There's no
way of telling where the thing
will turn next - what are your
dispositions?

410 EXT. PARLIAMENT AREA

410

As a line of MISSILES moves forward. In BG are the Parliament Buildings and Big Ben. A mile or so away, the sky is lit by the glow of fires caused by the beginning of Mama's destruction in the city. The distant scream of fire trucks is HEARD. The commanding COLONEL speaks into his headphone:

COLONEL

We're moving into position now,
sir...

411 ANOTHER ANGLE

411

The MISSILES wheeling into position. A SERGEANT is frantically waving his orders of direction.

412 INT. ARMY OPERATIONS ROOM - GENERAL, HENDRICKS,
FLAHERTY, OTHERS

412

GENERAL

(on phone)

...Let me know the moment you are...

He hangs up, turns to the two scientists:

GENERAL

How much voltage do you estimate
would be required to electrocute
the animal?

Hendricks and Flaherty exchange a glance, then:

HENDRICKS

Two million - three million volts...

Flaherty nods assent, as Hendricks continues with a tight little smile:

HENDRICKS

That's only a guess - there's not
much precedent to go on, sir...

The General is already on the phone:

GENERAL

Get me the Battersea Power Station...

DISSOLVE TO:

413 EXT. CIRCUS GROUNDS - THE MONSTER TANK - NIGHT 413

With the aid of a huge crane and intricate rigging, a PYLON, its great porcelain insulators glistening, is being raised slowly but surely straight up in the air from what had been a prone position. A second PYLON starts up. Activity is feverish. Linemen are preparing wires. Everyone is working - HENDRICKS and FLAHERTY are helping with connections at the master panel. SAM and some of the Circus ROUSTABOUTS are sweating and straining as they roll out the huge spools of high-tension wire. SEAN tries to help. Even DORKIN is doing what he can - helping to unload fittings and connections from a truck.

414 EXT. CIRCUS GROUNDS - MED. - SAM, SEAN - NIGHT 414

as, with a ROUSTABOUT, he strains at his task. Then he stops, at something he sees. Sean looks too:

415 ANOTHER ANGLE - JOE, SAM, SEAN 415

as Joe enters. Joe glances at the boy, he and Sam stare at each other for a moment.

JOE
(defiantly)
So I was wrong! So you were
right!

Sam just looks at him, then turns back to the work. After a moment Joe goes to work too.

The pylons are now up. The Linemen are stringing their wires. Joe and Sam are sweating as together they haul out a length of heavy wire. No words between them. Joe looks around casually.

JOE
Where's the kid?

Sam merely nods off, towards the spot where he had last seen Sean. Joe looks, then stops.

416 ANOTHER ANGLE 416

as they both look. The boy is nowhere to be seen. Then, looking around, they SEE:

417 WHAT THEY SEE: 417

at a considerable distance, SEAN, heading towards the glow in the sky. Looking back, he sees that he has been spotted, puts on a burst of speed, disappears into the shadows.

418 BACK TO SCENE 418

as the two look at each other. Then, both with the same instant thought, they dash off after the boy.

419 PAN SHOT - JOE, SAM 419

as they run. Looking, they SEE:

420 WHAT THEY SEE: 420

SEAN, as with goat-like agility, he hooks himself up onto the tail of a passing Army truck.

421 BACK TO SCENE 421

as they stop in a moment of frustration, realizing that pursuit on foot is now useless. Then they veer off and run for Joe's car.

DISSOLVE TO:

422 PICCADILLY CIRCUS 422

High shot on Piccadilly Circus in its unusual state. You can feel the catastrophe that grips the city. Busses and cars abandoned helter-skelter. Groups of panicky people are running from the direction of Leicester Square. Sinister cracking noises, flickering light of burning fires; gusts of smoke and dust from debris. Looking back, they SEE:

423 WHAT THEY SEE: 423

MAMA MONSTER, silhouetted against the glowing sky, surrounded by clouds of dust, towering over the remains of the residential area she has destroyed and from which the people have fled, advancing to the SOUND of crashing, snapping masonry and timber.

- 424 INTERCUT WITH DETAIL SHOTS SUCH AS: 424
- Among the passing people - a Mother is running with her little daughter. The girl has a doll in her arms.
- 425 CLOSE 425
- In the violent movement of running crowd, the doll is snatched from girl's hands; she tries to pick it up, but is pulled away by her Mother. The doll is being run over by passing people.
- 426 AN OLD WOMAN CAN'T RUN ANY MORE 426
- A man (her son) helps her, tries to calm her, to reassure her. They are looking backwards, are terrified.
- 427 THEIR P.O.V. - EXT. STREET (SOHO DISTRICT) - MINIATURE 427
- Mama Monster is raging, destroying blocks of houses. Flames, stirred by the wind, accompany the destruction.
- 428 EXT. STREET (SOHO DISTRICT) - MINIATURE AND TRAV. MAT. 428
- Panicky people flee in front of the advancing monster. A corner house is being crushed. A man hurtles from a window.
- 429 EXT. CORNER OF A NARROW STREET - (SPECIAL EFFECT) 429
- Bottlenecks form in the narrow street; forward movement is almost impossible. The sinister noise of cracking house - then! WALLS ARE CRUSHING DOWN, BURYING THE PEOPLE.
- 430 EXT. ANOTHER PART OF A NARROW STREET - (MINIATURE AND TRAV. MAT.) 430
- People try frantically to pass. A house in BG. splits open. The gigantic paw crushes the debris.
- 431 EXT. CRUSHED HOUSE - MED. CLOSE - MINIATURE AND SPLIT SCREEN 431
- The gigantic paw passes, crushing the debris and people, dead and alive.

- 432 EXT. STREET - (SPECIAL EFFECT - H. SPEED) 432
A house crushes, stones and debris falling down directly in the lens.
- 433 INT. CAR - JOE, SAM - (PROCESS) 433
as Joe drives, Looking ahead, they SEE:
- 434 WHAT THEY SEE: 434
The Army truck, with SEAN. It is blasting a siren, clearing a way for itself. But already Joe and Sam are getting into the congestion of the fleeing crowds.
QUICK DISSOLVE TO:
- 435 EXT. STREET - CAR - JOE, SAM 435
attempting to force a way through. But already the crowds have thickened so that progress is very difficult. As he approaches an intersection, other cars reach it first, and are stalled by the congestion ahead. Joe's car is now stalled also, and so are other cars that have pressed in behind him. There is no going either forward or back. The truck has disappeared.
- 436 THE STREET - FROM THE CAR 436
People streaming by on both sides. A man presses his face to the glass window, yelling something unintelligible, and gesticulating, about the danger ahead, and then is gone, carried on by the crowd. Seeing their predicament, JOE and SAM start to get out of the car.
- 437 EXT. STREET - CAR, JOE, SAM 437
as they pile out of the car. But they have underestimated the force of the crowd. Instantly they are caught up in it. They fight their way against it.
- 438 ANOTHER ANGLE - JOE, SAM 438
as they fight and literally claw their way against the tide of the crowd. Joe scrambles up on top of an abandoned car. He SEES:

439 WHAT HE SEES:

439

In BG the MONSTER moving on her path of destruction. In FG, in a little square, is a fountain with a statue and pedestal. Perched on the pedestal, above the wildly fleeing crowds, is a tiny figure - SEAN, watching the havoc.

440 BACK TO SCENE:

440

as Joe starts to scramble off the top of the car, yelling at Sam:

JOE

I see him!

But Sam has been swept back by the crowd, irresistibly, like a leaf on a fast stream. Seeing this, Joe takes advantage of a momentary break in the crowd where he is, makes with the open field running.

441 REVERSE SHOT

441

Joe running - struggling - running again. CAMERA PANS with him to reveal SEAN on the pedestal. The boy sees him, his eyes widen, but before he can make any decision, Joe grabs him - none too gently - and hauls him down, as he says:

JOE

(half mad - half
glad)

You little knothed!

Almost instantly they are caught up in another surging crowd, swept along with it.

442 EXT. STREET - (LEADING OFF SQUARE) - JOE, SEAN

442

as they are swept along by the crowd, out of the square and into the street. Looking back, they SEE:

443 WHAT THEY SEE:

443

The little fountain is crushed by falling debris.

444 EXT. STREET - JOE, SEAN, CROWDS - NIGHT

444

in BG is a subway entrance. The frantic crowds are jamming towards and into it, seeking safety, and Joe

(CONTINUED)

- 444 (CONTINUED) 444
- and Sean are carried along in spite of themselves. An agile old MAN elbows his way expertly past them. All are reacting to the SOUNDS of destruction, looking back in horror. They SEE:
- 445 WHAT THEY SEE: 445
- In the distance, a towering cloud of dust caused by the destruction, shot through with flickering flames, as bursting gas lines fire the debris.
- 446 BACK TO SCENE 446
- as Joe and Sean are forced by the frantic crowd into the subway.
- 447 INT. STAIRS OF THE SUBWAY - NIGHT - MED. 447
- People rushing down the stairs, Joe and Sean among them.
- 448 INT. SUBWAY PLATFORM - NIGHT - MED. 448
- Whirlpools of people crowd in. Joe and Sean among them. The boy is almost torn away from Joe by the press of the crowd, and Joe grabs at him, picking him up. The boy clings to him - for the first time, he's scared.
- 449 INT. ENTRANCE PAVILLON - (SHOOTING TOWARD THE STREET - SPECIAL EFFECT) 449
- The monster approaches. A man with a battered suitcase tries at the last moment, with horrible futility, to protect himself by holding the suitcase over his head. The kiosk collapses crushing the people beneath it.
- 450 INT. SUBWAY PLATFORM - NIGHT - MED. - JOE, SAM 450
- All freeze, looking up in terror. A woman with a shopping bag drops it, unconscious of the act in her fear, and the contents spill, unnoticed, on the platform. A terrifying noise...

- 451 INT. SUBWAY PLATFORM - CEILING - (SPECIAL EFFECT) 451
The arched ceiling of the subway starts to cave in.
- 452 INT. SUBWAY PLATFORM - NIGHT - MED. 452
Bricks and debris shower down on the stunned crowd. Joe, with Sean, jumps down and runs along the rails toward the tunnel.
- 453 INT. SUBWAY - NIGHT - (SPECIAL EFFECT) 453
The gigantic talon breaks through the ceiling. Then moves on.
- 454 INT. SUBWAY TUNNEL - NIGHT - MED. 454
A subway train approaches the platform.
- 455 INT. SUBWAY TUNNEL - CLOSE 455
The motorman sees something ahead, tries to apply brakes.
- 456 INT. SUBWAY TUNNEL ENTRANCE TO PLATFORM - (SPECIAL EFFECT) 456
It is too late. The train still moving is hit by an avalanche of collapsing arches. Bubbling water escapes from broken main.
- 457 INT. SUBWAY PLATFORM - NIGHT - MED. 457
Moaning people covered by debris of broken glass, bricks and dark bubbling water.
- 458 INT. SUBWAY TUNNEL - JOE, SEAN 458
They are more or less in the clear - only a few other people have managed to make it. They are running, splashing through the rising water. Suddenly the boy stumbles. When he tries to go on, he obviously has a badly sprained ankle, at least. Joe looks back, sees the situation, goes back and grabs the boy up in his arms, running on.

459 EXT. LONDON STREET - NIGHT

459

as Army AMBULANCES, accompanied by armed MOTORCYCLES, race through the street, their sirens howling. Panicked CROWDS are running in the opposite direction.

DISSOLVE TO:

460 EXT. PARLIAMENT AREA - MISSILES, OFFICER AND MEN

460

In BG the bank of missiles is being turned slowly towards the river direction, and the fiery glow in the sky. In FG the commanding COLONEL speaks into his portable phone:

COLONEL

We're ready here, sir...

(glancing at his
watch)

Any estimate as to time of alert?

461 INT. ARMY OPERATIONS ROOM - GENERAL, OTHERS

461

GENERAL

(on phone)

No, but stand by...

462 INT. SUBWAY TUNNEL - NIGHT - MED. - JOE, SEAN

462

Joe is moving with difficulty in rushing water. He sees a ventilation shaft. They head for it.

463 INT. SUBWAY TUNNEL - NIGHT - CLOSE

463

Joe has the boy hang around his neck as he starts up the emergency iron ladder of the ventilation shaft.

464 INT. VENTILATION SHAFT - NIGHT

464

SHOOTING DOWN the narrow shaft. Joe and Sean climbing. Below them, in the tunnel, the water is rising in whirlpools.

465 EXT. CORNER AT THE SQUARE AT WESTMINSTER ABBEY

465

In BG a missile rack, starting to turn. In FG the COLONEL, on his phone. His eyes are turned towards the firelit sky, his face is tense, but his voice is quiet and businesslike:

(CONTINUED)

465 (CONTINUED)

465

COLONEL
We're zeroing in now...Yes sir,
I shall.

466 EXT. MISSILE RACK - CLOSE

466

The missile rack is turning and adjusting the range.

467 EXT. ANOTHER MISSILE RACK IN THE VICINITY OF THE
PARLIAMENT BUILDINGS - MED.

467

The missile rack is turning, adjusting the range.

468 EXT. HIGH SHOT FROM THE BIG BEN

468

From different corners of the square the long rays
of searchlights are moving, criss-crossing, con-
verging.

469 EXT. AT THE MISSILE RACK - CLOSE

469

A Captain tensely watches. He SEES:

470 EXT. LONG SHOT - FOG - NIGHT

470

Lit by red flickering flames (off stage) looming out
of smoke and murk - Mama Monster.

471 EXT. STREET - JOE, SEAN - NIGHT

471

as they struggle up out of the shaft, looking around
them. They SEE:

472 WHAT THEY SEE:

472

MAMA MONSTER looming up in the distance behind the
Tower of Big Ben. From the opposite direction is
HEARD the CRY of Baby Monster. At the same time the
beam of a searchlight strikes Mama. She ROARS, turns
directly toward the Tower. Another beam of LIGHT
strikes her.

473 EXT. MISSILE RACK - CLOSE

473

The Captain looks off, apparently gets his signal
from the Colonel, turns and orders to fire.

474 EXT. MISSILE RACK 474
First cluster of missiles are fired.

475 EXT. MAMA MONSTER - CLOSE 475
The missiles fly by the head of the monster like fiery hornets.

476 TWO SHOT - JOE, SEAN 476
as they watch. Joe is awestruck. The boy is too, but there is an element of pain in his reaction.

477 EXT. ANOTHER MISSILE RACK 477
At the given signal, the missiles are fired.

478 EXT. MAMA MONSTER AND BIG BEN 478
One of the missiles explodes close to the monster's head. It makes the beast furious and she approaches and is partly hidden by Big Ben.

479 EXT. SEARCHLIGHT 479
The searchlight operators adjust the beam trying to follow the movements of the monster.

480 EXT. BIG BEN 480
The moving beam of light hits Big Ben and the monster partly hidden by it.

481 EXT. MISSILE RACK 481
Another cluster of missiles is fired.

482 EXT. MONSTER AND BIG BEN 482
The missiles deflected by the Big Ben explode in the air. Mama Monster is infuriated. With her front paw she takes hold of Big Ben and starts to shake it.

- 483 EXT. MISSILE RACK 483
The soldiers have difficulty in aiming their missiles - monster being partially hidden by Big Ben. They fire.
- 484 EXT. MONSTER AND BIG BEN 484
With missiles exploding around and searchlights trying to pinpoint the monster. Big Ben is shaking, then starts to break.
- 485 EXT. SEARCHLIGHT PART 485
The men are looking with awe at the destruction of the best known London Landmark.
- 486 EXT. MONSTER AND BIG BEN - MED. 486
With shattering noise Big Ben is falling down (the debris flying directly toward the lens)
- 487 TWO SHOT - JOE, SEAN 487
as they look up in horror at the falling Tower. Clearly it is going to fall quite near them, but their backs are literally against a wall.
- 488 EXT. MISSILE RACK 488
Missile rack and men buried under the avalanche of falling stones.
- 489 EXT. MONSTER AND RUINED BIG BEN 489
Mama Monster moves forward destroying the Parliament Building.
- 490 EXT. PARLIAMENT BUILDING 490
With a triumphant roar the monster is stepping on the ruins of the Parliament building. The searchlights, now stationary and at crazy angles, light the scene of destruction. Mounting cloud of dust obliterates the scene.

491 MED. SHOT - JOE, SEAN

491

Utterly shaken by what they have seen, powdered with the dust that swirls around them, they start to clamber over the debris that now chokes the whole area, Joe carrying the boy.

DISSOLVE TO:

492 EXT. CIRCUS GROUNDS - NIGHT

492

A kind of COMMAND POST has been set up near Dorkin's office. There are a couple of tables with temporary telephone connections, a field switchboard and operator (Army). An Army COLONEL is on the phone. In BG is the Baby Monster's enclosure, surrounded by its network of high tension wires. A cordon of police surrounds the area to keep out unauthorized persons - though actually all but the hardiest have fled, and the main function of the police is to keep back the ever present news and camera men. Opposite the tables is a temporary panel with voltage and amperage dials. A couple of electricians who have made the final hook-ups, are showing the set-up to PROFESSORS HENDRICKS and FLAHERTY. SAM stands a little apart, looking off, anxious about Joe and Sean. All look off tensely as the CRY of Mama Monster is HEARD, quite near. The Baby Monster replies. The Colonel, listening on the telephone:

COLONEL
(on phone)

The circuits have just been completed, sir.

493 EXT. AT THE ELECTRICAL CONTROLS

493

The Colonel gives a sign and the contacting switch is lowered. The needles of the dials jump.

494 INT. CONTROL ROOM - POWER HOUSE - NIGHT - MED.

494

In background we see a series of switch levers and dials. The operator picks up the phone, listens, replies, then reaches for one of the switch levers.

495 INT. CONTROL ROOM - POWER HOUSE - CLOSE

495

He throws the switch. Needle on dial flashes up to 50,000 volts. Operator throws a second switch.

- 496 EXT. COMMAND POST - NIGHT - MED. 496
This is the point where the main cable meets the web of lines about the beast's enclosure. The wire hums.
- 497 INT. CONTROL ROOM - POWER HOUSE - CLOSE 497
Operator continues to throw switches.
- 498 INT. GENERATOR ROOM - POWER HOUSE - FULL SHOT 498
The generator's hum suddenly accelerates to a ROAR, as they are turned on to full speed.
- 499 EXT. COMMAND POST - NIGHT - CLOSE 499
PROFESSORS watch the dials connected to the web. The needle rises to full capacity. HENDRICKS speaks to the COLONEL.
- HENDRICKS
Four million volts and full
amperage...The wires can't
take any more...
- 500 EXT. APPROACH TO THE CIRCUS GROUNDS - NIGHT 500
Mama Monster approaches the circus grounds. She up-roots huge trees at the Battersea Park.
- 501 EXT. - THE GROUP 501
As they hear the crashing approach of Mama Monster. Looking off, they SEE:
- 502 EXT. - CLOSE 502
of Mama Monster, towering, approaching. Converging searchlights.
- 503 MED. CLOSE - SAM 503
Looking off, he starts forward at something he SEES:

504 WHAT HE SEES: 504

JOE and SEAN approaching. They show the strain and wear of their hazardous trek back to the Circus Grounds. Joe carries the boy.

505 ANOTHER ANGLE - THE THREE 505

as they come together.

SAM

He okay...

JOE

(a tight little grin)

He'll live...

He puts the boy down. Sam puts an arm on the boy's shoulder for a moment, he and Joe exchange a quick smile - the three are together again, emotionally as well as physically.

506 EXT. ANIMAL CAGES 506

Tigers and lions, roaring in fear and rage.

507 EXT. - FULL SHOT 507

The group at the Command Post in FG. Mama Monster in BG. Approaching, she cries to the Baby.

508 EXT. - BABY MONSTER 508

As it cries back. It approaches the smaller network of wires that surround its tank. There is a flash -- Baby is hurt -- slipping back into the tank. But it starts back again.

509 EXT. MAMA MONSTER - COMMAND POST IN FG 509

Reacting to the cry, moves forward. The sound of approaching planes.

510 EXT. SKY 510

The fighter planes approach.

- 511 EXT. - CLOSE 511
The pilot of the fighter plane looks down and puts his plane in a dive.
- 512 EXT. - HIS P.O.V. 512
A general view of the circus grounds, the Baby Monster's enclosure and the approaching Mama Monster, as seen from the diving plane. Mama Monster is approaching. Then the two missiles shoot out (from under the frame), they are close misses, exploding behind the monster. The plane swiftly turns and climbs.
- 513 EXT. - FULL SHOT 513
As Mama Monster approaches the high tension wires, another fighter plane is diving. Two more explosions shatter the earth around the monster.
- 514 EXT. - CLOSE 514
Mama Monster touches the high tension wires. Blinding electrical sparks.

After a pause - caused by the shock - Mama Monster advances into the wires, slashing at them with her talons. There is another blinding flash of electricity. Mama Monster screams in pain, her whole body shudders. The Baby Monster cries back at her.
- 515 EXT. - REACTION SHOTS 515
(particularly JOE, SAM, SEAN) - horrified yet awe-struck.
- 516 EXT. BABY MONSTER 516
tries to break through the wires.
- 517 EXT. - MAMA MONSTER - GENERAL VIEW 517
Bellowing in pain and rage, she tears into the wires, smashing one of the pylons. The "hot" wires flash and crackle.

518	EXT. - MORE FIGHTING PLANES AND DIVING	518
519	EXT. - ONE OF THE FIGHTER PLANES hits the pylon with its wings and is falling down in crazy loops.	519
520	EXT. - CLOSE - PILOT tries to right his plane.	520
521	EXT. - HIS P.O.V. in crazy gyrating movement, his plane is heading toward the city gas tanks.	521
522	EXT. GAS TANKS With a tremendous impact the falling plane explodes the gas tanks. Flames start raging.	522
523	EXT. BABY MONSTER'S ENCLOSURE - LONG SHOT Mama Monster throws down a whole section of wires and pylons - in a blinding display of electrical discharges.	523
524	EXT. - CLOSE Twisted pylons and broken wires destroy the communi- cation cars. The "live" wires sweeping around like fiery snakes.	524
525	EXT. - CLOSE A hot wire hits a car - a flash as the car is destroyed.	525
526	EXT. BABY MONSTER'S ENCLOSURE - MED. LONG The last wires are broken by the furious Mama Monster. Suddenly the whole area is in semi-darkness lit only by the flames from the burning gas tanks in BG. The dark silhouette of Mama Monster is seen crushing the sides of the Baby Monster's enclosure (to help the getaway of the Baby Monster).	526

527 EXT. - CLOSE 527
Reaction of Joe, Sam, Sean.

528 EXT. BABY MONSTER'S ENCLOSURE - MED. DOLLY SHOT 528
The huge feet of Mama Monster are crushing the sides of the enclosure. Answering Mama's call, the Baby moves closer to her - coming up the slide of rubble. Camera travels with them - fires in BG.

529 EXT. - CLOSE - SEAN 529
as he looks on with wonder in his face.

530 EXT. - LONG SHOT 530
Lit by raging flames of gas tanks. Mama preceding the Baby - the Monsters move towards the river.

531 FULL SHOT - COMMAND POST - DORKIN, PROFESSORS, 531
OTHERS
stunned and silent, the group watches the departure of the MONSTERS, in BG.

532 GROUP SHOT - JOE, SEAN, SAM 532
SEAN
(softly, looking
after the Monsters)
They'll be goin' back now...Back
to the Island...And the sea...

Joe and Sam look at the boy, who is still watching the monsters, then at each other. Now there is a kind of wonder in their eyes, as they watch the monsters go.

533 EXT. RIVER - REVERSE - MONSTERS GOING AWAY 533
We can see only water. The opposite embankment is in fog, smoke, and dust - and gives impression of infinity. The Monsters move forward. Mama turns her head, gives a final, rumbling ROAR, like distant thunder and like a warning. Then both animals move off and are swallowed up by the swirling, fire-lit fog...

FADE OUT:

T H E E N D